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APRIL
10,
1946



NATIONAL GRAND OPERA COMPANY

GIORGIO D'ANDRIA, General Director

★
Guest Artists
Season 1945-46

ZINKA MILANOV
JARMILA NOVOTNA
ELEANOR STEBER
STELLA ROMAN
GLADYS SWARTHOUT
WINIFRED HEIDT
DUSOLINA GIANNINI
VIVIAN DELLA CHIESA

RAMON VINAY
ROBERT WEEDE
SALVATORE BACCALONI
GIUSEPPE DE LUCA
NICOLA MOSCONA
FRANCESCO VALENTINO
EUGENE CONLEY
KURT BAUM

★
Fall 1946 Season in Havana

Now Booking Transcontinental Tour
Limited Availabilities Season 1946-47

★
Conductors

CESARE SODERO
PIETRO CIMARA
GEORGE SEBASTIAN

and
JAMES GUTHRIE
Currently Musical Director of
"Polonaise"

HOLLYWOOD BOWL ASSOCIATION
Hollywood, California

September 11, 1945

Mr. Giorgio D'Andria
National Grand Opera Co.
1005 Carnegie Hall
New York, N. Y.

Dear Mr. D'Andria:

The Hollywood Bowl Association wishes to express its appreciation to you for your excellent services, and for the fine spirit of helpfulness and cooperation you demonstrated in your brief stay with us this summer.

Without this attitude on your part, it would not have been possible to have presented Opera. The fact that you did so with such good taste and without loss to the Association, in the inconceivably short time placed at your disposal, places you, in my opinion, in an enviable position among impresarios.

Looking forward to a renewed association with you in the near future, and with best wishes for your continued success,

Very sincerely yours,

Karl Wecker
Managing Director

ESSEX COUNTY SYMPHONY SOCIETY
Newark, N. J.

April 3, 1946

Mr. Giorgio D'Andria
Room 1005
Carnegie Hall
New York, New York

Dear Mr. D'Andria:

I wish you to know that the anticipation of our Fourth Grand Opera Festival is indeed very keen. The standard which you have set for the past three festivals is so high, that our current announcement of the cast and operas indicates an overwhelming success.

You already know of our deep and sincere appreciation for your superb festival, and we are very proud to have your continued association with our organization. Our entire staff joins me in sending you warm greetings and good wishes.

Sincerely yours,

Lena D. Griffith
(Mrs. Parker O. Griffith)
President

1005 CARNEGIE HALL, NEW YORK 19, N. Y.

COLUMBUS 5-3128

MUSICAL AMERICA

Metropolitan Begins Annual Spring Tour

Most Extensive Since 1910—Thirty-six Railroad Cars Needed to Transport Troupe

WHEN the curtain went down on the Metropolitan Opera's performance of *Carmen* on March 30, it was the signal for the entire staff to get ready for the largest tour the company has made since 1910.

On April 1, more than 300 members of the Metropolitan Company left New York. A total of 36 railroad cars were required to transport the people, baggage and scenery. Last year the company visited eight cities in five weeks and two days, giving a total of 38 performances of 20 different operas. This year 12 cities will be included during a period of 7 weeks and will hear a total of 47 performances of 14 operas.

The plans to extend this 1946 tour were made immediately after the end of the war. Prior to that time the Metropolitan was unable to meet the demands of the many cities because of the transportation problems.

When St. Louis is visited on May 13 for three performances, it will be the opera's first appearance there since 1910. Likewise in Memphis, where two performances will be given on May 20 and 21, it will be the Metropolitan's first engagement since 1902. Chattanooga is listed on this year's schedule for the first time.

In Baltimore two performances were to be given; in Boston, 12; Rochester, one; Cleveland, eight; Bloomington, Ind., two; Minneapolis, four; Milwaukee, one; Chicago, seven; St. Louis, three; Dallas, four; Memphis, one; Chattanooga, one. The traveling repertoire is to consist of *Gioconda*, *Tannhäuser*, *Rosenkavalier*, *Romeo and Juliet*, *Traviata*, *Magic Flute*, *Die Meistersinger*, *Carmen*, *Bohème*, *Un Ballo in Maschera*, *Die Walküre*, *Madame Butterfly*, *The Barber of Seville*, *Parsifal*, and *Rigoletto*.



World-Telegram (AC Ravenna)

EN VOITURE!

Singing from the opera train window are, below, left to right, Zinka Milanov, Osie Hawkins, Risë Stevens; above, Frank St. Leger, Lodovico Oliviero, William Hargrave, Wellington Ezekiel



Members of the Philharmonic-Symphony delegation are, from the left, Bruno Zirato, Charles Triller, Marshall Field, the President, Floyd B. Blair, Ralph F. Colin and Robert H. Thayer. Right, Marshall Field with the President

TRUMAN
HONORED
BY
PHILHARMONIC



Keni News Photo

A SPECIAL hand-lettered parchment certificate was presented to President Harry S. Truman, April 4, making him an honorary member of the Philharmonic-Symphony Society of New York. The group which flew to Washington to make the presentation included Charles Triller, chairman of the board; Marshall Field, president; Floyd G. Blair, treasurer; Ralph F. Colin, assistant treasurer; Robert H. Thayer, trustee and board member; Arthur Judson, executive secretary, and Bruno Zirato, associate manager of the Philharmonic society.

Chicago Opera Announces Repertoire

THE full repertoire for the 1946 fall season of the Chicago Opera Company, was made known on March 19 by Fausto Cleva, general artistic director of the company.

A gala production of Verdi's *Aida* on the night of Sept. 30 will open the season which will close on Nov. 9 with a performance of Thomas' *Mignon*, which has not been heard in the Civic Opera House for many years.

The repertoire of eight Italian operas, three French, two American and two German, includes *Aida*, *La Bohème*, *Rigoletto*, *Lucia di Lammermoor*, *Madame Butterfly*, *Tosca*, *Gioconda*, *La Traviata*; *Tristan und Isolde* and *Lohengrin*; *Carmen*, *Samson and Delilah* and *Mignon*; *Emperor Jones* and *Amelia Goes to the Ball*.

Conductors will include Erich Leinsdorf, Fritz Stiedry, Nicolas Rescigno and Fausto Cleva, and Konrad Neuger will again occupy the post of choirmaster.

The roster of artists will include Zinka Milanov, Dorothy Kirsten, Frances Greer, Helen Traubel, Josephine Antoine, Patrice Munsel, Rose Bampton, Bruna Castagna, Doris Doe, Blanche Thebom, Gladys Swarthout, Kerstin Thorborg, Kurt Baum, Jussi Bjoerling, Armand Tokatyan, Mark Windheim, Set Svanholm, Ferruccio Tagliavini, Richard Tucker, Ramon Vinay, Raoul Jobin, Torsten

Ralf, Nino Martini, Leonard Warren, Wilfred Engelman, Lawrence Tibbett, Hugh Thompson, Julius Huehn, Richard Bonelli, Gino Bechi, Alexander Sved, Virgilio Lazzari, Vittorio Trevisan, Ralph Telasko and Louis Sudler.

Bill Proposes Trust Fund For National Symphony

A BILL which would establish a Trust Fund Board for Washington's National Symphony with the legal authority to handle the expansion of funds of money donated from private sources for the advancement of the orchestra, is being considered by the United States Congress.

This proposal was approved by a Senate Judiciary Subcommittee on March 22, but action was delayed to allow time for committee members to investigate the possibility of obtaining such an objective under the Code of the District of Columbia. Such national receptacles exist in Washington for the Library of Congress, the Smithsonian Institute, and the National Gallery of Art.

Witnesses before the subcommittee, Senator Kilgore, D., W. Va., chairman, were Walter Bruce Howe, vice-president of the National Symphony Association, and Mrs. Howe, member of the board of directors.

While the proposed bill for the Trust Fund (Continued on page 4)



Speeches, flourishes and presents were Ezio Pinza's portion after the anniversary performance. Here he is seen with the silver bowl given him by the directors. Among the spectators are Zinka Milanov, the Donna Anna (left), and Mrs. William Francis Gibbs, vice-president of the Metropolitan Opera Guild.

Pinza Marks 20th Year at Opera at Performance of Don Giovanni

"**T**WENTY years of loyal and continuous service" were the words inscribed on the silver bowl presented to Ezio Pinza by the board of directors of the Metropolitan Opera on March 20. The distinguished bass had just finished a performance of Don Giovanni that might have been polished and groomed for the occasion as carefully as the bowl, so intent was every member of the cast on surrounding the hero of the evening with a worthy framework.

The capacity audience, too, was in festive mood and insisted on making its pleasure known regularly, almost

with hysterical joy after the Champagne Aria and at curtain-fall. Mr. Pinza tossed off that aria at such breakneck speed that it is a wonder he was not as breathless as his listeners. But complete aplomb marked his every gesture, his every vocal emission. One can truly say that he has grown into this role so uniquely that without hesitation this generation of opera goers will describe Don Giovanni in terms of Pinza's tall, athletic figure, handsome bearing and, most of all, vocal investiture of the deathless Mozart music. His use of half voice (Continued on page 8)

New Work Written By Richard Strauss

Series of Variations Based on Funeral March from Beethoven's Eroica

ZURICH.—After an interval of many years Richard Strauss has composed a large-scale symphonic work, a series of variations based on the opening theme of the Funeral March in Beethoven's Eroica. Together with an oboe concerto in three movements—Allegro, Andante and Rondo—Strauss wrote it in 1945, at the suggestion of the Swiss conductor, Paul Sacher. The scores were brought out in Zurich in Strauss' presence, in January and February, 1946, when, in the 81-year-old master's honor, a production of his Arabella was also given.

The variations, which reveal the spirit and brilliancy of Strauss' earlier works even if they lack their melodic inspiration, present elaborate symphonic transformations of Beethoven's theme, though the latter appears in its true shape only at the close. In view of the tragic mood at the time of its conception Strauss has headed the score "In memoriam".

Paul Sacher conducted the work, which is scored for 23 string parts, brilliantly. In the idyllic oboe concerto, produced shortly afterwards under Volkmar Andrae, the composer reveals an almost Mozartean simplicity. The difficult solo part was played by the Zurich oboist, Marcel Salliet.

The orchestral background calls only for pairs of clarinets, bassoons, horns and an English horn, in addition to strings. W. R.

Senate Passes Petrillo Curb, 47-3

WASHINGTON.—On April 6 the Senate passed, by a vote of 47 to 3, the bill aimed at James C. Petrillo, to prevent "coercive practices" in broadcasting. Previously the House had approved the bill by a vote of 186 to 16.

The legislation, which embodies many of the provisions of the earlier Lea Bill, has been sent to the White House to await action from the President. Under penalties ranging up to \$1,000 fine and a year's imprisonment the bill will make it unlawful for the musician's union to ham-string broadcasters on a number of counts such as the hiring of more persons than needs for actual services; the banning of non-commercial educational broadcasts by amateurs and those of out-of-the-country origination; and the payment of tribute for certain recording and transcribing procedures.

Spurred on by William Feinberg, executive secretary of Local 802, American Federation of Musicians, labor groups all over the country are expected to appeal to the President for a veto. Although the bill is designed to curtail the activities of Mr. Petrillo, heads of other unions allied with radio are convinced that, by implication, their own positions are jeopardized thereby.

Musical America Radio Poll Under Way

Ballots for MUSICAL AMERICA'S Third Annual Radio Poll are now in the mail to over 500 music critics and editors of daily newspapers in the United States and Canada. The results of the poll, the only one of its kind devoted exclusively to music on the air and to accredited music critics of the daily press, will be announced in our May issue.

The voters will choose "bests" in 16 classifications of radio performers, programs, announcers and annotators

and individual productions. They also will express opinions on three controversial topics: 1. Is your local radio station doing a good job musically in comparison to the output of the networks? 2. Are you in favor of more radio-opera, that is, opera composed especially for radio, such as those of Menotti and Montemezzi? 3. What is your "pet peeve" in radio music?

All those receiving ballots are urged to return them at the earliest possible moment to facilitate compilation.

Strike Postpones Pittsburgh Opera

Beethoven's Fidelio Given at Syria Mosque Meets Enthusiastic Response

PITTSBURGH, PA.—Threats of strike postponed the Pittsburgh Opera Company's performance of Beethoven's Fidelio until Feb. 25, when Syria Mosque staged one of the best operatic performances. Pittsburgh has heard since the days when the Met and Chicago used to send us their stars.

We have the nucleus for local opera in an excellent chorus which, under the direction of Carlos Alexander, became one of the leading features of the play. This young singing-actor, of the school of Anna Bahr-Mildenburg—in direct descent from Mahler and the great Vienna years—doubled as director and as Don Pizarro, a brilliant bit of playing and singing.

James Pease's Rocco was excellently sung as was Biruta Ramoska's Marcelline and Hubert Norville's Jaquino, all parts which might have suffered from overplaying. Regina Resnik's youthful Leonore, with the exception of some few weak dramatic tones, is a reassuring and true portrait, resembling Lotte Lehmann's in pathos, and carrying some of the conviction of the older Lilli Lehmann. Richard Karp was musical director.

Ezio Pinza's March 9th recital was beyond doubt the high spot in the Syria Mosque season, the voice almost without a peer in this generation and the musician behind the voice a superb artist.

Patrice Munsel looked pretty on the May Beagle series and seemed to charm the large audience with the usual colorature repertory, and the Don Cossacks came and sang religious music as they never have done before.

The Pittsburgh Concert Society had two successful programs with Roy Shoemaker, violinist; Mary Martha Briney, soprano; Annette Roussell, pianist, and the violinist Casabona. The society's book-keeping shows it is in the blue and that, while it sponsors the best of local talent in the most generous possible way.

J. FRED LISSFELT

Krueger Conducts In Europe

Detroit Leader the First Guest Since War—To Go to South America in May

The first guest conductor to appear in Europe since the war, Karl Krueger, music director of the Detroit Symphony, left New York by Army plane on March 20 for an extended tour. He was scheduled to conduct the G. I. Symphony at Frankfurt on March 22; the Vienna Philharmonic on March 20, 23 and 28; the Paris Conservatoire Orchestra on April 2; the Helsinki Symphony on April 5 and on April 9 the Stockholm Symphony. Immediately afterwards concerts with the Copenhagen and Norwegian orchestras are scheduled, after

which Mr. Krueger will return to Vienna on April 27, 28 and 29 and once again to the G. I. Symphony.

After a visit in Prague, where he will give concerts on May 7 and 8 with the Symphony, he will go to Madrid for an appearance on May 12 and then fly to South America from Lisbon via Pan American Airways. Other appearances were contemplated but not definite at this writing, London and Brussels having expressed a desire to hear the conductor. His transportation through Europe is being arranged through the Air Transport Command, and he is accompanied by Walter Breuer of the Detroit Symphony Board of Trustees.

Trust Fund Proposed For National Symphony

(Continued from page 3)

Board does not also establish an actual fund, the aim of National Symphony supporters in Washington is to build up such a fund to \$8,000,000 over the next several years. Mrs. Howe testified that \$10,000 has already been assured, but urged that a legally incorporated board was needed to handle its expansion. The plan is a long range one. Under the bill, trustees would include the Secretary of the Treasury, or his appointee, one member named by the Speaker of the House and one by the president of the Senate, and two by the President.

All proposed board members would serve without compensation, but their actual and necessary expenses of travel and subsistence, together, with other administrative expenses of the board, would be paid not exceeding \$500 per year, from the income of trust funds in the hands of the board. The board would be authorized to accept and hold gifts and bequests of money, securities, or other property which may be made in trust to the National Symphony Association. Income from investments would be paid over to the association semi-annually.

Name Three Winners Of Naumburg Award

Anahid Ajemian, violinist; Jeanne Rosenblum, pianist, and Leonard Hambro, pianist, pupils of Edouard Dethier, Carl Friedberg and James Friskin, respectively, were winners in the 22nd annual competition of the Walter W. Naumburg Musical Foundation. Announced on April 2, the three artists will make debut recitals next season.

Chosen from a field of 151 applicants, the preliminary auditions were conducted during March by Carl Roeder, Webster Aitken and Gordou Stanley for pianists; Homer Mowe, Carl Gutekunst and Rosalie Miller for vocalists; and Hans Letz, Dorothy Minty and Naoum Benditsky for violinists.

The final judges were Wallace Goodrich, Emilio de Gogorza, Robert Casadesu, Zino Francescatti and Chalmers Clifton.

Some Views on Staging The Wagner Music-Dramas

*Granddaughter of the composer considers
the problems involved in the production
of Meistersinger, Tristan and Parsifal*

By FRIEDELIND WAGNER

AS far as scenery goes, neither Meistersinger nor Tristan presents any difficulties, no complicated changes taking place during the acts. An opera house will find Tristan, of course, the easiest on the budget, whereas the major expense of a Meistersinger production consists of the costuming of the huge personnel which is needed. In our 1933-34 production of Meistersinger in Bayreuth we had 800 people on stage in the last act, using 150 feet of stage depth! (Just imagine where 150 feet of stage would extend to in the case of the local opera stage. My guess is Eighth Avenue. There should be no trouble in presenting an authentic picture of medieval Nuremberg, as well as authentic costumes. A stage-designer probably would not need to look farther than at one of those floridly decorated beer steins to find replicas of 15th century scenery and dress! As with all huge crowds on a stage, the main difficulty is to give everybody a look of individuality.

Most wig-makers' imagination never penetrates beyond the same old page-boy hair-do for every member of the chorus, and I find most choruses looking more and more like identical descendants of the village idiot, their costumes also usually completely uniform. Realizing the limited scope of producing originality without having "models", we proceeded in Bayreuth to use them for our chorus and their make-up. The models were either historic or present-day characters, whose pictures were picked at random by the costume-designer and hair-doer and closest resemblance through make-up were achieved by "screening" every member of the chorus for the

likeliest resemblance. We amused ourselves back-stage during our Lohengrin performances in '36, trying to pick out who's who, and from Michelangelo's Moses to Charlie Chaplin almost every famous figure was represented in the looks of our chorus—and a first-rate individuality realized. In off moments during a smooth performance we of the technical and musical staff challenged each other as to "how many characters can you identify". I think this might serve as an inspiration for other costuming-departments—"results are guaranteed"!

Scenic problems being small in the case of Meistersinger, the success of the performance, of course, depends entirely on the achievements and talents of the director. Naturally, the more rehearsals given to him the better. Every single character—each master, apprentice, Eva, Stolzing, or member of the chorus, should be chiseled to perfection as far as the individual portrait is concerned, and first-rate acting ability is a "must". Immediately there lurks the danger of exaggeration, the "Wagnerian" singer (an animal non-existent in Europe, but typed as such in this country) being so relieved for a change to let go and have some fun on the stage, that he is tempted really to "go to town" on it—adding a little more at every performance, thus ending up in burlesque, against which Wagner protests most violently. He does so especially in the case of Beckmesser, who is apt to exaggerate most, using this one chance to get rid of all his suppressed desires and stopping short of nothing to steal the show. Wagner does not want a comic. He writes in a letter: "Beckmesser is

The setting for the Parsifal Grail temple made shortly before the war by Siegfried Wagner's son, Wieland. Its pillars are solid and are proportioned to the actors in a manner to give a convincing impression of great height



no comic; he is just as serious as all the other masters. Only his position and the situations he gets himself into make him seem ridiculous. His impatience, his rage, his despair, in immediate contrast to his intention of a romantic wooing, make him seem funny."

It is no use even to discuss the short-comings of an inadequate cast—it should not be necessary to mention that an Eva and a Stolzing whose voices cannot be heard, certainly are not fit to "sing" the roles. It is distressing to watch the decline of the art of singing.

"Wagnerian" Singers?

I can still hear my father's constant advice to singers who came to audition for him: "go to Italy to study"! It is a strange misconception to divide singers into "Italian" and "Wagnerian" singers. Only a thorough master of bel canto is ever able to sing Wagner properly—and any singer who dreams of becoming a "Wagnerian singer" will find himself shipwrecked only too soon if he feels he can do without the most thorough Italian basis. In Europe, singers sang the entire opera repertory continuously and nobody had a monopoly on either "Italian" or "Wagnerian" music. This is sheer nonsense, as well as the doom of any voice.

The "Festwiese" is becoming skimpier all the time, most opera houses ignoring all but the most obvious of Wagner's

directions, such as having a platform for the masters to the right. But where is the little river, the Pegnitz, which goes right through the grounds; where the boats on which the burghers of the guilds, with their wives and children, arrive constantly. Where are the tents with refreshments of all sorts in the foreground, with all the commotion and gaiety of the crowds lounging in front of them? Why so little made of the flag-carriers who lead each guild and who put up its flag on the platform of the masters? Where is the gay commotion of the apprentices acting as guides and ushers to the arriving guests and guilds? It is a very dull Festwiese that we are getting these days, the festival spirit of a big crowd having deteriorated into a mass anemia. The most unmusical boner I have seen in a long time occurred when part of the crowd proceeded to kneel for the singing of the "Wach' auf". Even when you sit in the audience, the music pulls you out of your seat and you want to get up for it. When you stage Wagner, you cannot use earmuffs! Also, spontaneity on a stage takes painful training—anything that looks completely "natural" is perfect mastery in acting. And without this spontaneity Meistersinger just can't be done!

Most Tristan settings suffer from the after effects of a former public taste for goo, our present-day trend being towards simplicity of line and design, which I think is a welcome change. When my father produced Tristan in 1927 most people were rather horrified at the simplicity of the settings. The very modernistic look of the trees in the second act especially aroused much negative comment.

(Continued on page 34)



(Above) Part of the riot in the second act of Die Meistersinger, showing the spaciousness of the scene and the use of several stage levels for the tumult. (Right) Bayreuth's reproduction of the Nuremberg Church of St. Catherine, which is as faithful as Wagner's first act Meistersinger directions permit.



Maryla Jonas: The Grand Manner Returns

Polish Refugee Pianist
Revives Old Cinderella
Story in New Form

By QUAINANCE EATON

CINDERELLA had to wait several days for the prince to find her and change the entire course of her life. Maryla Jonas had to wait only for the morning papers. Cinderella got a kingdom to rule over. So did Maryla Jonas. Not to carry parallels too far, there is a legendary aura around the story of the Polish refugee who had to make good twice in five weeks. It is a musical "rags to riches" saga which is unique in our generation—at least for a woman pianist.

When, on the afternoon of March 30, several thousand people crowded into Carnegie Hall, there was a breathlessness, an air of anticipation almost tangible, a buzz of wonder compounded with skepticism. After her previous triumph of Feb. 25, when as an unknown she had got a complete collection of "raves" from the daily paper critics, some of the details of her pitiful personal history had been printed and stirred universal sympathy. She had immediately been signed up by the Metropolitan Musical Bureau and assured a career beyond even her own dreams. Wasn't this enough? "She's crazy to risk it again," was in many minds.

Then, when the last burst of applause had died that afternoon, some of the skepticism undoubtedly remained, but it had been overwhelmed by the larger wave of wonder turned to delight. Earlier predictions had been confirmed. Maryla Jonas had done it again; twice confounded doubters. Sensation was the only word for it.

The sheer melodrama of those first two occasions will probably never be repeated. Cinderella has understandably doffed her rags in favor of taffeta and rayon; the face that seemed haggard and gray with strain on March 30 was, a week later, when this writer went to see her, smooth, delicately flushed and unlined after a week's rest under doctor's orders.

But drama is inherent and to be expected in her Polish temperament; her will is iron although her body is overplump; her doll-like hands and arms have the strength of steel. Above all, her intense musical and poetic emotion will always be present and should deepen with a growing serenity and security.

A Paderewski Protege

English, still unmastered, will be her ninth language, but at 35, serenity and security are two words she knows only in English. She had forgotten them in eight languages, knowing neither since the war. In 1939 she was happily married to a Polish criminologist and already known as a concert pianist. She had won the Chopin prize in 1932 and the Beethoven prize in 1933, had toured in Europe, had worked many times, as late as 1938, with Paderewski, for whom she had first auditioned at 11, and again at 18. The latter time he said to her: "You see that street down there? It appears sordid, but it is life. Go out and find out for yourself... you'll be a better pianist."

She learned the hard way. Smuggled out of a concentration camp by a

German officer who had heard her play, she walked all the way from Warsaw to Berlin, there to find help at the Brazilian Embassy. On a false passport, she arrived in Rio, where lived a married sister, only to learn almost immediately that her father, mother, husband and a brother had been killed by the Nazis. For five years she has lived with this sorrow. And along with her breakfast tray and her first crop of New York notices came a cable saying that another brother was dead.

Shock and grief held her in a twilight of illness where she would not touch a piano, those first few months in Rio. Then Artur Rubinstein went for a concert tour to South America

the pianissimo for which she is destined to be famous, never more gratefully heard than in the Schubert Impromptu No. 3, one wished for some weightier, larger calibre music for her to practice her gifts upon. There was a desire to hear meatier and more elaborate Chopin than the Polonaise Op. 71 No. 2, the three mazurkas, the Posthumous Nocturne in C Sharp Minor, the Rondo in E flat, although these works were imbued with a natural emotion affecting projected and a rubato which served to emphasize their special flavor, native to the pianist. After the Schubert, they were the most revealing of lyrical talent.

The flashing virtuoso technique which every mature pianist must pos-

Maryla Jonas at work on music in a friend's house during the interval between her two Carnegie Hall concerts



in 1940, looked her up, tricked her into playing. He took her with him to rehearsal, played a while, then asked her to sound a chord or two so that he could hear the acoustics. At 2:30 she tentatively touched the keys; at 7:30, Rubinstein's arriving audience nearly heard a double feature.

In the five years since that re-awakening, she played like a whirlwind over South America—a plump, blonde young demon with but one ambition—to get to Carnegie Hall. Every musician who came to South America fed the flame. But South American fees didn't build up fast enough. So Miss Jonas went to Mexico, where she enlisted the sympathy of Ernesto Quesada, outstanding impresario, and got a series of radio concerts for a fee of \$2,000.

Barely ten days before the Feb. 25 date she arrived in New York, bewildered, green, a bundle of nerves and with an aching tooth—but determined.

When she first ran her fingers over the keyboard at Rubinstein's behest, they fell into the pattern of the Beethoven Sonata Op. 31 No. 2. The same Sonata, perhaps from superstitious fancy, was the nucleus of her first program here, which also included a Handel Passacaglia, a W. F. Bach Capriccio, Haydn's Variations in F Minor, the Schumann Kinderszenen, Prokofiev's First Sonata and assorted Chopin works.

This writer heard only the second program, for which the Bach Toccata in D was the pivot. As one admired the finely controlled gradation of tone and dynamics in the remarkable legato she used in the Bach and in the Mozart Fantasia in D Minor, the poetry and

ness and which is Miss Jonas' in abundance, was expended on music of little but surface appeal—chattering pieces by Chabrier, de Cunha and Zarembski, and one wanted better material for this dazzling display.

All these wishes will be granted. When New Yorkers have a chance to welcome back this season's phenomenon, it will be as the Philharmonic-Symphony's first soloist, on Oct. 10, 11 and 13. She will play the Beethoven First Concerto. On Dec. 7 and again on March 19, she will be in Carnegie Hall with two programs as formidable as could be hoped for. The first list contains a Bach Prelude and Fugue, the Beethoven Moonlight, a Schubert Sonata, some Brahms Intermezzi, and a great deal of Chopin.

For Both the Eye and Ear

What New York and the rest of the country will see is the grand manner. It has been reincarnated in the person of this rotund woman, clad in billowy taffeta to mask the figure which, for freedom's sake, will not be restrained by whalebones.

"I will not wear corsets," she says. In spite of privations and troubles, Miss Jonas has always been plump and apparently is resigned to it by now, although when she first auditioned for Paderewski her little fat legs, protruding from a short skirt, so worried her she could hardly play. During her recent week of rest, the candy box was a great temptation, not always resisted. Told that to stop her constant smoking might put on a few more pounds, she shuddered and said:

"I not like night cloobs. I not drink whiskey, wine, beer. I smoke. My

only vice. Doctor say is not good but I must not be more fat. I smoke."

The blonde hair will be piled atop the head in curls, one of which is certain to get loose and hang over her intent face.

"My hair always falls down," she said.

They will see her lean back abruptly in her chair, something like a smile of rapture on her lips as her fingers trace a fleet pattern on the keys before her. Perhaps it was this gesture which made one critic mention De Pachmann? She will suddenly crouch over her hands, watching them in absorption, as if to say: "now let's do it this way; let's make this good". She will straighten up with assurance when this passage is done. This is fascinating to watch, and contributes to the enjoyment of the music. Once in a while the effect does not seem to come off entirely as intended to both eye and ear, but this impression is not of too much importance in the face of such rich endowment.

The grand manner was present in the interview—a wave of the small hand, an enormous ring on the little finger, an imperious lift of the head as she said:

"My first concert nothing was good—I too fat, dress ugly, I nervous, pre-occupied, news my brother is dead. I am tired around the eyes—have pain. Doctor says maybe you are struck by blow in head—I think maybe, yes, in concentration camp, so much bad happened there. Then second recital. I am so tired. So nervous. No one really has confidence in me—no one comes first recital, they read critics but say can she be that good? Is impossible.

A Rosy Future

"Am I happy? How you think? I not can say how do I like American people, American ways. Maybe next year. I have no real opportunity to find out. I am really almost alone for days, and see then only Polish people. I go to Mexico now, after to make records with Columbia, then I rest and work. I work on Beethoven—and English language.

"I am not satisfied with myself. I have not yet given to American public what I want to and can give!"

That is her promise for her artistic future. As for other aspects of her new life, Artur Rubinstein summed it up in the greenroom after the March 30 concert. He is alleged to have said:

"Now, my dear, you have nothing further to worry about—and besides—all the money you want".

Not dead are the gift of prophecy—and the age of miracles!

Elwell Work Wins Paderewski Award

The trustees of the Paderewski Fund for the Encouragement of American Composers, Arthur D. Hill, Wallace Goodrich and Adams Sherman Hill, in the competition of 1945 awarded a prize of \$1,000 for the best work suitable for performance by a secondary school chorus and orchestra of superior efficiency to Herbert Elwell of Cleveland, Ohio, for his composition for chorus and orchestra entitled Lincoln (Requiem aeternam).

In 1928 Mr. Elwell became head of the composition and advanced theory department of the Cleveland Institute of Music, continuing in this capacity for seventeen years, during which from 1935 to 1945 he was assistant director of the Institute. For fourteen years he has been music critic of the Cleveland Plain Dealer, and is now teaching composition at the Oberlin Conservatory of Music.

Mr. Elwell's Lincoln was written in 1945, to a poem by John Gould Fletcher. The judges in the competition were Archibald T. Davidson, Frederick W. Kempf, and Carl McKinley.

Italian Season Marked By Dearth of Foreign Artists

Older Works Given at International Festival—New Pizzetti Violin Concerto and Casella Mass Win Acclaim

By GUIDO GATTI

ROME

THE keen desire of the Italian public, now that the last echo of the cannon has died away, to renew its acquaintance with foreign art and artists was not realized during the season now ending in anything like its fullness. This was not due to the negligence or faults of the organizers, or, we should like to believe, to the artists who showed the liveliest wish to return to Italy. The fault must be ascribed to the present political, social and economic conditions of Italy—if to anything—and to the resulting difficulties of communication, transportation and business in general. We are certain that the causes which have kept away foreign concert artists and made impossible the performance of foreign music is the lack of orchestral material, vainly sought from music publishers, so often promised but never forthcoming.

We believe truly that there is no country which desires more intensely than Italy to interest itself anew, after so many years, in the living culture of the world, especially after so many years of forced isolation. This isolation was not due solely to the war and was always deprecated by the majority. The Allies should take this desire and spiritual need into account and give more aid in this sector to cultural relations. Above all, they should provide books and music and arrange for the publication and performance of their compositions in Italy.

Festival Lacking

This is why the International Music Festival, which recently was held in Rome, lacked the international character implicit in its title and which the Roman public expected. The anticipated foreign novelties were not given and it was necessary to have recourse to works of an older date, such as *Le Pauvre Matelot*, of Darius Milhaud, the *Sonata for violin and piano* by Aaron Copland or the *Serenade* by Bohuslav Martinu. In compensation and of notable importance was the contribution of Italian musicians—and even these were not outright sensational in character or disclosure.

Completely diverse in character, style and significance, but of equal importance in the works of the respective composers, was the *Concerto in A for Violin and Orchestra* by Ildebrando Pizzetti, and the *Mass, Pro Pace*, for solo, chorus and orchestra by Alfredo Casella. Both pieces are conceived and writ-

ten in the very sad style of the days in Rome, in the midst of anguish and fear, doubt and hope—that is to say between 1943 and 1944.

For many years Pizzetti's admirers have been awaiting the violin concerto of the composer of the *Sonata in A*—itself, though composed 25 years ago, already among the classics of the modern violinists' repertoire. They did not wait in vain. The new concerto is not only concrete in form and of an artistic coherence resembling the earlier concerto for cello and piano but which here offers the flower of the creative fantasy of Pizzetti in perfect form and richness of thematic material.

Mass Praised

The highest praise which we can give Casella for his *Mass* is that being faced with material and a world of emotion and thought entirely new to him, he has kept almost constantly to his position, faithful to his aesthetic canons and to his musical language. In the *Crucifixus* and in the last pages of the *Mass* there is created an atmosphere which, if it is not entirely religious and liturgical, is certainly magical and spiritual.

Technical mastery, if not a particularly expansive musical nature, was revealed in G. Federico Chedini's *Symphony in White*, inspired by Melville's *Moby Dick*—subtitled *The Concerto of the Albatross*.

New Ballets

In order to judge with complete fairness the music of the ballet, *The Folly of Orlando*, from which Goffredo Petrassi drew the orchestral suite heard at one of the concerts during the festival, it would be necessary to see a performance of the ballet. But we may say in the meantime that in this music are revealed new aspects of the Roman composer which notably enrich his art. It will be particularly interesting to judge the work from the orchestral score and the choreographic action in which are found the recitatives for baritone which precede the three scenes of the ballet.

Equally worthy of comment from the points of view both of acting and dancing were the works of Virgilio Mortari and Roman Vlad with choreography by Milloss in the two ballets confided to him. Mr. Vlad is a young Rumanian composer-pianist, Italian by adoption, who has a fecund vein of rhythmic and tone-color invention and who, therefore, is particularly happy with this sort of spectacle. The technique of the twelve-tone scale, which the composer uses with strict observ-



Above, a scene by G. C. Sensani from the ballet, *L'Allegria Piazzetta*, the music by Virgilio Mortari and choreography by Aurel A. Milloss, given at the Teatro Quirino in Rome. At right, Victor de Sabata, conductor, with Gracie Fields at the Rome Opera during a concert for the benefit of the Red Cross.



ance, confers on certain pages of his ballet *La Dama delle Camelie* a quality of charm.

Among the works given at this festival one must speak especially of those confided to the direction of Victor de Sabata, above all to Verdi's *Otello* which we shall remember as the best we heard since the unforgettable one given by Toscanini 20 years ago at La Scala. De Sabata has confirmed in abundance that he is able to obtain a perfect performance of the Verdi opera even though he did not have at his disposal exceptional voices, and he has given, in a way, the *coup de grace* to the legend that the performance of the opera awaited the appearance of a new Tamagno—proving definitely what the Verdi letters had already revealed without ambiguity, that the master did not write *Otello* especially for the Turin tenor or for any other singer, great or small.

Casadesus to Return To France After Tour

Robert Casadesus, French pianist who has been living in the United States since 1940, will return to France for the first time since the beginning of the war, at the conclusion of his current tour in May. During his stay abroad he will give benefit concerts and, as director of the music department, will help reorganize the Fontainebleau School, which the government has decided to reopen this summer. He will also play in Belgium, Holland and Switzerland where, in September, he will appear at the Lucerne Festival.

The benefits planned by Mr. Casadesus will continue in France similar performances for the French people which he has given during his sold-out tours of the United States and Canada in recent years. This season, Mr. Casadesus has given four such benefits alone or in joint recital with his wife, Gaby Casadesus. The pianist's

De Sabata offered Beethoven's nine symphonies to the Roman public during the months of January, February and March, drawing crowds of applauding admirers to the Teatro Adriano. One has always known of the musicianship of this conductor and of the perfection of his handling of the orchestra, but he had never appeared as so balanced an interpreter as this time in the third and seventh symphonies.

Let us close this first review of the musical life of Rome by speaking of the concert in which Arthur Honegger made known to us some of his recent symphonic compositions—the *Symphony for Strings* (1941), the *Serenade* (1945), and the suite taken from the ballet *Le Rappel de la Montagne* (1944). The Swiss composer was much feted by the public as he was the first foreign artist to visit Rome since the war.

1945-46 sold-out American tour was his 10th in this country, where he has filled more than 50 engagements, including appearances with the New York Philharmonic-Symphony, Boston, Philadelphia, St. Louis, Minneapolis, Pittsburgh, New Orleans and Montreal (Canada) Symphony orchestras.

Spectacular All Star Concert Given in Philadelphia

PHILADELPHIA.—A spectacular All-Star concert was given in Convention Hall on March 27, sponsored by the Golden Slipper Square Club for various charities. The event drew 13,000 people. Soloists were Oscar Levant, Gladys Swarthout and Ezio Pinza. Ensembles heard included Serge Jaroff and the Original Don Cossacks, the Philadelphia Orchestra led by Eugene Ormandy in music by Strauss and Enesco; the Ballet Theatre took the stage in *Princess Aurora* with a large orchestra led by Mois Zlatin.

W. E. S.

OPERA at the Metropolitan

Otello, March 11

The second hearing of Verdi's *Otello* this season was given on Monday night, March 11, with the same cast as previously excepting that William Hargrave appeared as Montano. Torsten Ralf again assumed the title-role. Stella Roman was Desdemona and Leonard Warren was Iago. Also heard were Alessio De Paolis, Anthony Marlowe, Nicola Moscona, Wellington Ezekiel, and Martha Lipton. George Szell again conducted.

N.

Carmen, March 13

Lily Djanel as *Carmen* was surrounded by comparative newcomers in the performance of March 13 which was conducted by Wilfred Pelletier. Fiorenza Quartararo sang Micaela, Ramon Vinai, Don Jose and Robert Merrill, Escamillo. All contributed to a lively evening.

F.

Götterdämmerung, March 14

The second *Götterdämmerung* of the season on March 14 was in certain respects superior to its predecessor. For one thing, the orchestra played with unusual finish and smoothness especially during the first two acts; the brass choir, in particular, distinguished itself.

It would be hard to augment those empurpled superlatives heaped upon George Szell for his incomparable treatment of the score some weeks earlier. What miracles this extraordinary Wagnerian conductor is able to achieve within the framework of tempos so fleet that under the average leader they might seem dangerously precipitate!

The cast was the same as before, save that Emanuel List replaced Mr. Kipnis as *Hagen*. The impersonation had some interesting moments of somber force and sinister suggestiveness, notably in the first act. Some unfortunate details of business in the second can perhaps be chalked up to the Wallerstein brand of stage direction, which so frequently makes a point of flying in the face of Wagner's intentions. However, Mr. List did some uncommonly good singing. Miss Traubel was, as usual, at her best in the pages calling for sustained vocalism.

P.

La Bohème, March 15

La Bohème was sung to a large audience on the evening of March 15 with a familiar cast. Frederick Jagel was Rodolfo, George Cehanovsky, Schaunard; Gerhard Pechner, Benoit; Stella Roman, Mimì; Lodovico Oliviero, Parpignol; Francesco Valentino, Marcello; Norman Cordon, Colline; Louis D'Angelo, Alcindoro; Christina Carrol, Musetta, and John Baker, a Sergeant. Cesare Sodero conducted.

D.

La Gioconda, March 16

Ponchielli's *La Gioconda* was the opera at the matinee on March 16. It was listened to by a capacity audience which applauded at the drop of the hat. The performance as a whole, lagged and was lacking in spirit not only with the orchestra but with the soloists as well. Vocal honors go to Richard Tucker who sang with great beauty of tone throughout the afternoon. Not since the days of Gigli has *Cielo e Mar* been so beautifully presented. Zinka Milanov saved her voice in the early part of the work but sang with fine copious tone though with some unwise phrasing in the final scene. Risë Stevens was Laura and Margaret Harshaw, La Cieca. Leonard Warren sang Barnabà's music well. The remainder of the cast included Giacomo Vaghi, Osie Hawkins, Wellington Ezekiel, Rich-



Mary Henderson as Micaela in *Carmen*

ard Manning, Lodovico Oliviero, William Hargrave and John Baker. In spite of their elaborateness, the less said about the ballets the better, both as regards choreography and execution, but the audience applauded frenetically. The claque was annoyingly demonstrative in the case of some of the soloists and ostentatiously silent with regard to others. Emil Cooper conducted.

D.

Rigoletto, March 16

Nadine Conner sang her first *Gilda* in the house at the popular priced Saturday night performance on March 16, winning many plaudits from the usual packed house. Bruno Landi sang the Duke, and Francesco Valentino assumed the title-role. The lesser roles were capably filled by Virgilio Lazzari, Anna Kaskas, Thelma Altman, William Hargrave, George Cehanovsky, Alessio De Paolis, Arthur Kent and Maxine Stellman. Cesare Sodero was the conductor.

D.

Tristan, March 18

The third and final performance of *Tristan* on the evening of March 18 brought two familiar characterizations back—Herbert Janssen's Kurvenal and Emanuel List's King Marke, both for the first time this season. Little comment is necessary on either. Both were in good voice for the most part, as was Mr. List, who sang with unusual firmness of tone and sonority. Helen Traubel and Lauritz Melchior

Christina Carrol as Musetta in *La Bohème*

had a good evening apiece, vocally speaking, but the same could not be said for Kerstin Thorborg. Emery Darcy, John Garriss and William Hargrave had smaller parts, and Fritz Busch again conducted.

Q.

Madama Butterfly, March 21

A special performance of Puccini's *Madama Butterfly* was given on March 21, with the same cast as at previous hearings. Licia Albanese assumed the name-part and Lucille Browning was Suzuki. Frederick Jagel sang Pinkerton and John Brownlee was Sharpless. Also in the cast were Alessio De Paolis, George Cehanovsky, Osie Hawkins and John Baker. Cesare Sodero conducted.

N.

Parsifal, March 22

A second performance of *Parsifal*, March 22, proved in some respects even poorer than the first. Herbert Janssen being indisposed there was an eleventh hour Amfortas in Osie Hawkins, originally cast for one of the Grail knights. Mr. Hawkins won respect for the sincerity of his attempts, but his voice has neither the weight nor the range for the part. Lauritz Melchior returned to the title role in which he can, when he chooses, do much that is commendable (it is worth noting that he did not wholly

(Continued on page 32)



John Garriss as Don Ottavio

Don Giovanni

(Continued from page 4)

for coloring and emotional quality is particularly notable, and in many pairs of ears, this will always be the way *La ci darem la mano* should begin.

While in terms of opera plot, score and occasion it was Pinza's evening, everyone else concerned had something positive to do with the success of the whole. Put first George Szell, whose conducting of this score is so vital an element. Then the three women, Zinka Milanov as Donna Anna, Eleanor Steber as Elvira and Nadine Conner as Zerlina—all with a special cachet added to excellent assumptions. A newcomer to the role of Don Ottavio was John Garriss, whose lyrical voice has sweetness as well as flexibility and who consequently sang very well indeed. The role calls for even less acting than he put into it, and is thankless from a stage point of view, but he will undoubtedly settle into it while still singing freely. Virgilio Lazzari's Leporello, Arthur Kent's Masetto and Norman Cordon's Commendatore rounded out the gallery of singing portraits.

The ceremonies of presentation went on back stage after the last curtain, when fellow artists and opera officials gathered thickly to wish another happy two decades to the king of the evening.

Q. E.

Metropolitan Aids Italian Relief Fund

Singers and Conductors of Opera Join in Special Performance

In a benefit for American Relief for Italy, Inc., at the Metropolitan Opera on March 24, over \$30,000 was raised to send food and clothing to Italian families left destitute by the war. Excerpts from Mozart's *Don Giovanni*, Puccini's *La Bohème*, Donizetti's *Don Pasquale* and Ponchielli's *La Gioconda* were performed. The evening began with a performance of Verdi's *Forza del Destino* overture conducted by Bruno Walter. Other conductors who led the orchestra during the course of the evening were George Szell, Cesare Sodero, Fritz Busch and Emil Cooper.

A special feature of the performance was the appearance of Giovanni Martinelli as Rodolfo in the third act of *Bohème*. Mr. Martinelli was warmly greeted by the audience. Other singers participating included Zinka Milanov, Ezio Pinza, Eleanor Steber, Licia Albanese, John Brownlee, Patrice Munsel, Salvatore Baccaloni, Giuseppe De Luca, Leonard Warren, Stella Roman, Rise Stevens and Margaret Harshaw. All of the artists donated their services.

Edward Johnson, general manager of the Metropolitan, made a brief address and introduced Judge Juvenal Marchisio, president of American Relief for Italy, Inc., who appealed for continued help in the months to come.



Getting the atmosphere of travel just prior to the spring tour of the Metropolitan Opera, Raoul Jobin takes the reins as Risë Stevens and Robert Merrill get into the carriage after the final *Carmen*

MEPHISTO'S MUSINGS

Dear Musical America:

I see that the multifarious doings of James C. "American Federation of Musicians" Petrillo have again crept into the news. Margaret Phillips, one of the players in *The Late George Apley*, currently at Chicago's Erlanger, was forced to join the federation because she plays approximately eight bars of music during the course of the play. The cost to Miss Phillips—55 dollars plus 1½ per cent of her weekly salary. Petrillo's justice is a bit late in catching up with the law-breaking actress. For two years she indulged nightly in the same black treachery in New York without being made to account for herself.

Oscar Karlweis, now on Broadway in the comedy, *I Like It Here*, should also beware of the union's mighty hand. No less than five times during the performance he both plays and sings the same fatal number of bars of *My Old Kentucky Home*. The magnitude of his crime makes Miss Phillips' look like that of a mere beginner.

Although it is still in the rumor stage, I feel that I should report that the Czar is considering demanding more wages for musicians who wear black ties instead of the informal, everyday variety. Wonder what he plans to ask for the men who wear those super-modern, hand-painted neck adornments that glow in the dark?

Artists have sung in individual operas 100 or 200 times—some more than that—but it's unusual when an impresario presents an opera 500 times, even when that opera is Verdi's *Aida*. Alfredo Salmaggi, who celebrated his 30th anniversary as an impresario of grand opera in February, presented for the 500th time in his American career, the Verdi work at the Brooklyn Academy of Music on Feb. 2.

Mr. Salmaggi, who says that over 35,000,000 people have witnessed his performances of grand opera, very well remembers the years from 1933 to 1938 when, at the old Hippodrome, with a seating capacity of 6,000, he estimates that he played to 10,000,000 in the one theatre alone.

In a performance of *Aida* at Sol-

dier's Field, Chicago, some years ago, he prevailed upon the Mayor to supply him with a troop of mounted police. Lacking sufficient costumes, he overcame the difficulty by wrapping them in bedsheets, with towels from the nearest hotel, as headpieces. His first outdoor performance of *Aida* was given in Saratoga Springs in 1911 when President Taft, who attended the event, told him that it was the first opera performance he had ever witnessed.

A Reuter dispatch from London injects a pleasant note by informing the public that the 100 players of the Amsterdam Concertgebouw Orchestra, who have been playing in London on their first post-war visit to the British Isles, left Britain for Holland on March 15 with every member of the orchestra carrying his instrument—and a brand new bicycle. During the occupation of Holland, millions of the two-wheelers disappeared and the players decided that the most important acquisition they could make in England after their week's tour would be a bicycle.

And that prompts the following doggerel:

The Amsterdam Concertgebouw
Has solved transportation by now:
No more tedious hikes
For players with bikes—
But if they'll one question allow,

When off to rehearsals they race,
The conductor setting the pace,
While it's easy to go
For the light piccolo—
What becomes of the tuba and
bass?

A letter from Maurice Eisenberg tells me that English audiences are so marvelous that they make a musician forget all the inconveniences of travel which still exist, such as unheated trains, concert halls and artists' rooms, and scarce food. The cellist has had a fine time, playing three times in London (twice with the London Symphony at Albert Hall under Malcolm Sargent and Basil Cameron), and with orchestra

in Bournemouth, Torquay and Birmingham. He also toured Wales and played every night for the Federation of Music Clubs.

One of his experiences was so odd that I quote him directly:

"After my last concert in Wales, at Aberdare, I was changing my clothes in the artists' room. My pianist, Ivor Newton, and several members of the music committee were also there, and one of the men asked if he could give me a rub-down with the Turkish towel, saying he was an expert masseur. I was happy to accept and he certainly did know his business. Mr. Newton asked someone who this expert was, and he replied: 'You need not worry about him; he knows the human anatomy—he is our leading undertaker!'"

Mr. Eisenberg flew to Switzerland for three days to effect a reunion with his former master, Pablo Casals. He brought back to America the news that the famous cellist-conductor has refused to play either in England or America as a protest, moral rather than political, against the Anglo-Saxon countries' continued recognition of Franco Spain. Casals wishes to make it plain, says his friend, that this is not a protest against the people of both countries, but that it was in the interest of "decency and justice". The venerated musician is playing better than ever before in his life, reports Mr. Eisenberg, who noted a spiritually deepened quality "out of this world", as he said.

Mr. Eisenberg returned to London for a gala concert at the Dorchester on the 25th, when 3,000 pounds were raised for the benefit of the World Jewish Congress. He flew home, the first cellist to cross by air after the war.

I blamed it on sunspots before we had news of those terrible tidal waves. Because there certainly has been a disturbance—seismic or poltergeistic or what you will—in the concert halls of late. Not in many

seasons have I witnessed so much "lapses noodle" among our performers, not to mention contretemps large and small. The record as I know it begins with Maggie Teyte, who cheerfully began over again after her voice had gone back on her in the middle of a song. The peerless lady of the realm got a deserved ovation for her sportsmanship. So did Artur Schnabel, who, in the heat of a Mozart Concerto, apparently forgot what came next. There was a minimum of confusion while he consulted the music on the conductor's stand, and then Mozart had a second beginning.

Whether one's own lapse can be more trying than a circumstance forced on one from the outside is a question that Zino Francescatti is asking himself. At a recent Sunday Philharmonic concert, the violinist stood fairly quietly during the long introduction to the Brahms Concerto, twiddling—I almost said fiddling—with his bow and violin only as much as any artist of temperament is apt to do in prolonged *tutti*. Evidently it was more than enough, however, because some of the hair on his bow came loose, and got intertwined around his fingers—exactly, of course, at the wrong moment. Came his cue, for the up-sweeping passage which marks the solo violin entrance—he began with a flourish but almost immediately afterwards got snagged. Quick-witted John Corigliano, the concertmaster, saw his dilemma and, like a flash, turned his own bow into the breach. Just how many bars he played before Francescatti got untangled is not specified and I wasn't there to count. Their number was small but their importance great, for the concert was on the air.

What happened to Horowitz seems funnier to me although the pianist was not particularly amused. That there was an enormous crowd at one of his recent recitals is one of those *Cu va sans dire* things, and of course it overflowed onto the stage. In the front row of these close-up spectators was a lady who had taken off her bright red hat and perched it on her knee—a spot of color most prominent. Just before Horowitz was ready to play one number, the hat rolled off the knee onto the floor. It caught the pianist's eye. He waited. He glared. The lady, not focussing her attention where it should have been, did not notice him. Her concern was for her bonnet, which she picked up from the floor and at leisure proceeded to dust off tenderly. At last it was back on the knee, the lady looked up, Horowitz looked daggers and began to play again.

What I don't understand about this episode is why the lady ever took her hat off at all. Such consideration is not usual, in the auditorium at least, and with hats getting huger and bonnets bigger a man who likes to look at his concerts as well as listen to them is well behind the eight-ball. Should we in New York adopt the policy of Duluth? There the orchestra program contains this line: "Ladies are requested to remove their hats during the concert."

Shall we put it to the question? I know how I'd vote, threatens your

AD LIB.

by Firestone



"I still say he looks like an ape"

Meph.

Carnegie Hall Pop Series Scheduled

Members of Philharmonic-Symphony Begin Programs May 4 and Conclude June 22

Artur Rodzinski and Walter Hendl will share the podium at the opening of the Carnegie Pop Concerts on May 4 and continue through June 22. The orchestra is to be composed of 70 members of the Philharmonic-Symphony and will be heard six evenings each week under various guest conductors. Robert Merrill, baritone, will be guest soloist on the opening concert.

This is the first time in the history of the hall that popular concerts have been presented there in the summer. Tables are to be installed in two tiers where refreshments will be served before the performance and during the two intermissions. To provide against interruptions or disturbances during the performance itself, service will be stopped 10 minutes before the starting time of the concert and at the conclusion of each intermission, and there will be no service during the performance. For the listeners who wish to eat and drink while the concert goes on, tables and chairs will be set up in the art gallery and bar where music will be piped in.

Doors are scheduled to open at 7:15 P.M., which gives the early arrivals an opportunity to have an evening snack before the concert, and there will be two intermissions.

Guest conductors are to include Maurice Abravanel, Franco Auteri, Josef Bonime, David Broekman, Mario Cortez, Arcady Dubensky, Edward Fendler, Milton Forst, Siegfried Landau, Charles O'Connell, Simon Paret, Mark Warnow, Rosario Bourdon and Alfredo Antonini.

Among the guest artists already

announced are Katherine Dunham and her dancers, Genevieve Rowe, David Ross, John Corigliano, Roman Totenberg, Rosemarie Brancato, Donald Dame, Vivian Della Chiesa, Francesco Valentino, Miliza Korjus, Mario Berini, Robert Weede, Eileen Farrell and David Saperton.

Yaddo Reestablishes Yearly Music Period

Yaddo, a foundation for the furthering of arts and letters in America, will hold its seventh music period next September at the Yaddo Estate, Saratoga Springs, N. Y.

Representing the Corporation of Yaddo in its first music period since 1940 are Elizabeth Ames, Quincy Porter and Richard Donovan who, as directors, have appointed a music committee for the first post-war music period consisting of Elliott Carter, Bernard Herrmann, Arthur Kreutz, Wallingford Riegger and Normand Lockwood, chairman.

The 1946 music period will involve the activities of some 35 musicians who will be guests of Yaddo between Sept. 2 and 15. Public concerts, broadcast in part, will take place at the Yaddo Mansion Sept. 13, 14 and 15, and Yaddo Recordings will be available through the American Music Center, N. Y. Composers are invited to submit works in the categories of small orchestra, chamber music, instrumental and vocal solo, to Normand Lockwood, chairman, 1946 Yaddo Music Committee, American Music Center, 250 West 57th Street, New York, by June 1. Music in manuscript and published form, whether previously performed or not, will be given equal consideration. Composers whose works are selected will be notified, and those submitting scores should be prepared to send instrumental parts or extra copies upon request. Material will be returned to senders on or before Sept. 1.

American-Soviet Group Formed

Koussevitzky Is Chairman—Exchange of Music and Information Planned

Plans for a concert in May at which Alexander Brailowsky will play were announced at the first regular meeting of the newly formed American-Soviet Music Society at the City Center on March 17. Elie Siegmeister presided and the chief speakers were Serge Koussevitzky, chairman of the society, and Jessica Smith, editor of *Soviet Russia Today*, who described her contacts with musical people in a recent visit to the Soviet Union. After an informal discussion of musical conditions here and abroad, Mr. Koussevitzky concluded as follows:

"After World War number one, life tended to formalistic artifice and mechanization. After World War number two, the universe reached an impasse—now it is reduced to an atom.

"Music is one of the living forces that must lead humanity out of the closed doors of laboratories into the fresh air, and the new open horizons of God's good earth. It is a mistake to believe that the present state of world depression and disorder, approaching despair, is of a purely political and economic character.

"Even more so, it is a case of the moral and spiritual decline of mankind. If it is not too much to say—our goal is to bring about a fraternity of spirit which is possible among musicians, and may result in a new realistic form of cultural relations."

Reports from committee chairman made up the balance of the evening, and plans for many phases of exchange of music and ideas with the Soviet Union were discussed.

Columbia Festival Planned for May

The second annual Columbia University Festival of Contemporary American Music, sponsored by the Alice M. Ditson Fund, will be held May 10 through 13, according to Douglas Moore, head of Columbia's department of music and president of the National Institute of Arts and Letters.

On May 10, Martha Graham and her company will give an evening of dances. A concert and broadcast by the NBC Symphony is scheduled for the next afternoon, while on Saturday evening a concert of music by Charles Ives will be given by Mordecai Bauman, baritone, and ensemble groups of the Juilliard School under Edgar Schenkman. On May 13 Gian-Carlo Menotti's opera *The Medium* will be given in Brander Matthews Hall, conducted by Otto Luening and staged by the composer. The premiere of the opera by the Columbia University Associates will be given, in collaboration with the department of music, on May 8. Most of the events will take place in the McMillin Academic Theatre.

Montemezzi To Conduct Love of Three Kings

CINCINNATI.—Italo Montemezzi, composer of *The Love of Three Kings*, will conduct his opera for two performances during the coming 25th anniversary season of Cincinnati Summer Opera which opens on June 30.

During the quarter of a century that Summer Opera has been in existence, more than 1,000 performances of 61 different operas have been presented, but this will be the first time that the Montemezzi work will be in the company's repertory.

Operas formerly in the repertory will be revived this Summer, among them *Lakmé*, *Madame Butterfly*, *L'Elisir D'Amore* and *Lohengrin* are being considered.



Grena Bennett

Grena Bennett Dies at 62

Grena Bennett, music critic of the old New York *American* and subsequently of the *Journal-American*, died at her home on April 4, after an illness of several months.

Though her age was given as 62 Mrs. Bennett was the oldest New York music reviewer in the length of her critical activities. About a year ago her employers and colleagues had celebrated her 40-year jubilee—a tenure exceeded in this city only by the late William J. Henderson, Henry E. Krehbiel and Henry T. Finck. Mrs. Bennett, whose maiden name was Grena Heller, was born in San Francisco. In 1901 she married Richard Bennett, the actor, but was divorced two years later.

Mrs. Bennett studied music in her native city and was at one time an accomplished pianist. Though her earliest critical work was done in the field of painting her interest soon shifted to musical reviewing. In 1905 she joined the staff of the New York *American*, afterwards combined with the *Evening Journal*, and with the musical department of this newspaper she remained actively associated till the time of her death. For some years Mrs. Bennett cooperated in reviewing with the late Leonard Lieblich.

She was an extensive and frequent traveller and had crossed the ocean something like 15 times, both as a tourist and in her capacity as critic. Mrs. Bennett was a tireless visitor to the summer festivals at Bayreuth, Munich and Salzburg as representative of her paper and her numerous American and foreign friends saw her periodically at musical and other artistic events in Paris, Italy, Switzerland and England. In recent years she had made several trips to California to visit members of her family. Not until a severe illness forced her to go to the hospital some weeks ago did she relinquish her daily tasks as musical reviewer.

Funeral services were held on April 6 at the Universal Chapel. Olin Downes of the New York *Times* was the speaker and Naoum Benditzky, cellist, played a Bach work.

Morrison Swanwick Dies

Morrison Swanwick, from 1929 to 1942 vice-president of *The Music Trades*, sister publication to *MUSICAL AMERICA*, died at his home in Southport, Conn., on March 28. Mr. Swanwick was with *The Music Trades* for 38 years, until his retirement in 1942.

Entering the newspaper business in Springfield, Ill., as a compositor, he later became a reporter, and after working for a number of newspapers across the country, came to New York in 1902 as a reporter on *The Music Trades*. Surviving are his wife, Lila Swanwick, and three daughters.

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News of the Nation's Orchestras

Bostonians Offer Peter Grimes Premiere

BOSTON.—The first hearing of Benjamin Britten's opera Peter Grimes in the form of orchestral excerpts was given by Serge Koussevitzky at recent concerts of the Boston Symphony. These, a Passacaglia and four "sea scenes," impressed by the spare sureness of their writing and the apposite qualities of mood-painting. If the opera as a whole sustains the excellence of these fragments, we surely have something new and treasurable in the lyric repertory.

Next summer we shall have an opportunity to judge when Peter Grimes is given first stage performance in this country during the forthcoming Berkshire Festival. The opera was commissioned by Mr. Koussevitzky for performance at Tanglewood.

These concerts also brought Beethoven's First Symphony and a Wagner group consisting of the Prelude to Lohengrin, the Forest Murmurs from Siegfried, Siegfried's Death Music and, from Die Meistersinger, the Prelude and Introduction to act three.

The week before Igor Stravinsky had occupied the stand at Symphony Hall. As usual he brought a program of his own music: the Scenes de Ballet and Symphony in three movements, which were new here, and the new revisions of the ballet suites Petrushka and The Firebird.

Once again Leonard Bernstein has created a sensation among us. The 28-year-old native son conducted a pair of concerts in the Friday-Saturday series of the Boston Symphony and a third one on the following Monday.

What surprised most of all was his really brilliant and perceptive treatment of the Schumann C Major Symphony. How much he had grown, both as technician and interpreter, since he last appeared as guest with the Boston Symphony two seasons ago! Bernstein read the lovely score lovingly. The orchestral balance was marvelously clear; all the voices sounded individually, and there was not one iota of blurring or exaggeration. That, for a conductor of any age, is no mean achievement.

His program otherwise brought Aaron Copland's Quiet City, one of Copland's best and most evocative scores, and his Danzon Cubano, which probably is not one of his best, however invigorating its rhythms may be. The opening number was the Konzertmusik for strings and brass by Paul Hindemith. It still is bold, forceful and undated. At the Monday concert Tchaikovsky's Romeo and Juliet was swapped for Quiet City.

Serge Koussevitzky returned to the conductor's stand at Symphony Hall, bringing with him an Elegy by Alexander Gretchaninoff, Hymn and Fuguing Tune by Henry Cowell, Nicolai Berezowsky's Third Symphony, and the Brahms Violin Concerto with Efrem Zimbalist as soloist.

Gretchaninoff composed his Elegy in 1945 "in memory of those who gave their lives for freedom." It is overlong for what little it has to say, and that little is couched in an eclectic, late-romantic idiom. Just why it was necessary to revive the Berezowsky Third is anyone's guess.

Mr. Cowell's piece is cast in a style something like that of William Billings; its melody is nice and the forthright treatment, full of modal colors, good and brisk. To complete the statistics of this occasion: the Gretchaninoff was played for the first time anywhere and Mr. Cowell's work for the first time in Boston. Mr. Gretchaninoff and Mr. Berezowsky both were present and bowed, the former from his seat, the latter from the stage.

Richard Burgin spelled for Serge Koussevitzky at a recent Monday evening concert of the orchestra. His growing stature both as orchestral technician and interpreter was revealed anew in the Suite No. 3 of Bach, the Roman Carnival Overture of Berlioz, the Prelude to Mussorgsky's Khovantschina and the Pathétique Symphony by Tchaikovsky.

Kabalevsky Music Introduced

Koussevitzky also introduced to this city the Second Symphony of Dmitri Kabalevsky. Bumptious and vital, orchestrally it is no more advanced than late Tchaikovsky and middle-course Sibelius. Also on the program were Howard Hanson's inexpressibly dreary Fourth Symphony and the Sixth Symphony of Sibelius, which is that Finnish master at second best. By comparison, the Fourth Brandenburg Concerto of Bach was the greatest masterpiece ever invented, full of sunlight, fresh air and health.

Paul Cherkassky brought forward the seldom-heard G Minor Symphony of Kallinikoff at the second concert this season by his steadily improving amateur ensemble, the Civic Symphony. Phillip Kaplan, from the Boston Symphony, was a competent soloist in the G Major Flute Concerto (K. 313) of Mozart. The program began with the Demarest orchestration of Bach's G Minor organ Fugue.

Other events have included the local premiere of the Ebony Concerto that Stravinsky wrote for Woody Herman's jazz band. The work, which adds a French horn and harp to the jazz assortment of instruments, featured an evening of short-hair stuff performed by Mr. Herman and his colleagues.

Malcolm Holmes conducted the Third Symphony of Schumann and the Horn Concerto in E Flat (K. 447) by Mozart at a concert by the student orchestra of the New England Conservatory. Mr. Holmes is returning the orchestra to its pre-war superiority. Willem Valkenier of the Boston Symphony was an excellent soloist for the Horn Concerto.

CYRUS W. DURGIN

Chicagoans Resume Cycle of Brahms

CHICAGO.—The Brahms Cycle of the Chicago Orchestra was resumed on March 21 when Désiré Defauw led the E Minor Symphony, completing the four, and with Rudolf Serkin as soloist in the B Flat Major Piano Concerto, playing with a wonderful exuberance and freedom. The program opened with a movement from the rarely-heard Serenade in D.

An earlier event in the Brahms cycle under Mr. Defauw brought the Academic Festival Overture, Third Symphony, and Zino Francescatti as soloist in a brilliant performance of the Violin Concerto. Mr. Francescatti was also soloist on March 12 in the first Chicago performance of Milhaud's Suite for violin and orchestra and Saint-Saëns' familiar Introduction and Rondo. Mr. Defauw conducted Stravinsky's Fireworks, Dukas' Sorcerer's Apprentice, Beethoven and Mozart works.

On March 14 Mr. Defauw led for Milton Preeves, violinist, who was soloist in Stamitz's Concerto for Viola in D and Berlioz's Harold in Italy Symphony. In addition there was a short solo for the viola of Charles Foidart in the Elegy, Chorale and Fugue by Thorwald Otterstrom, late Chicago music educator. Mr. Preeves played with a warmth and mellow serenity of tone.

At a Pops concert on March 23 Mr. Defauw presented two well known local singers, Kathryn Witwer, soprano, and Ruth Salter, contralto. The orchestral portion included music by Mozart and Wagner.

Hans Lange, associate conductor, led the orchestra in all four of the concerts from Feb. 26 through March 2. At the first of these Jenska Slobos, second cellist of the orchestra played the Dvorak Concerto; at the March 1 and Feb. 28 events Mr. Lange offered some neglected orchestral works including the Bach F Major Brandenburg Concerto; the Adagietto from Mahler's C Sharp Minor Symphony beautifully played; and Hindemith's Metamorphosis on themes of Weber and Beethoven's Fourth Symphony. At the Pops concert of March 3 Mr. Lange offered Handel's Concerto Grosso, No. 6 for strings, the Haydn E Flat Symphony and music by Schubert, Mussorgsky and Wagner. Rudolph Ganz led the Youth Concert of March 5 when Thomas Largatta, pianist, was soloist in a movement of the Grieg Concerto. The program also contained music by Van Vactor, Foster and the Chicagoan Edward Collins.

Still earlier events brought forward notable soloists with the orchestra, including Witold Malcuzyński, pianist; Beatrice Epinelle, winner in the Society of American Musicians auditions, and, as orchestral novelties, the first performance of Heniot Levy's Two Little Waltzes, Poot's Overture Joyeuse and the Shostakovich Fifth Symphony.

The Civic Orchestra, training school of the Chicago Symphony, gave its one and only concert of the season at Orchestra Hall on March 17 under Mr. Lange. With its personnel considerably enlarged, the orchestra has regained much of its prewar finesse, and played an interesting, well-balanced program with style and vigor. Beethoven's Eighth, Handel's D Major Overture, Bartok's Rumanian

Folk Dances and excerpts from The Rhinegold and The Mastersingers by Wagner were offered.

RUTH BARRY.

Philadelphia Enjoys Parade of Soloists

PHILADELPHIA.—Recent Philadelphia Orchestra concerts have brought many novelties and soloists before enthusiastic audiences.

On the programs of March 22 and 23, Brahms' Variations on a theme by Haydn and Third Symphony were dominant works led by Mr. Ormandy while Bernard Rogers' Soliloquy for flute and strings and Respighi's Feste Romane completed the list.

As a surprise soloist, Leon Fleisher made a highly successful Philadelphia debut at the last of the Youth Concerts on March 25 led by Mr. Ormandy, playing Rachmaninoff's Rhapsody on a Theme by Paganini brilliantly. Other items included Beethoven's Eighth Symphony and music by Liszt and Debussy.

An all-Tchaikovsky program on March 29 and 30 brought Bronislaw Huberman in the violin Concerto. For purely orchestral fare Mr. Ormandy led the E Minor Symphony and the Overture to The Voyevode.

On March 4 in the special series for the Pension Foundation George Szell conducted Beethoven's Leonore Overture No. 3 and the Brahms First Symphony. Artur Schnabel was soloist in Beethoven's Fourth Piano Concert which was marked by superlative artistry.

A Youth Concert on March 6 introduced Allison Nelson, Australian pianist now studying here. She revealed able technical and musical sense in Franck's Symphonic Variations. Mr. Ormandy also led music by Dvorak, Handel and Chopin. At the regular subscription concerts on

(Continued on page 17)



"Miss Windsor is a new star on the American scene."

Lexington (Ky.) Herald, Sept. 1945

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Dallas (Tex.) Morning News, Feb. 9, 1946

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CONCERTS in New York

ORCHESTRAS

Siegfried Landau Makes Debut As Conductor

With 45 members of the Philharmonic-Symphony and with two soloists under his baton, Siegfried Landau, 25-year-old conductor, made his New York debut in Town Hall on March 24. Mr. Landau was born in Berlin, where he studied until 1939, continuing his work in England and the United States. His program was a heterogeneous selection of music ranging from Mendelssohn to Debussy, not ideally chosen to reveal his talents at their best.

Ruth Wolpert, soprano, the first of the evening's soloists, was heard in the arias *Se non mi vuol amar* from Handel's *Tamerlan* and *Dove Sono* from Mozart's *Le Nozze di Figaro*; Mahler's *Erinnerung*, in an orchestral version by Mr. Landau; and the *Air de Lia* from Debussy's *L'Enfant Prodigue*. Franz Rupp was soloist in Beethoven's Piano Concerto No. 1 in C. The program concluded with Hindemith's ballet overture, *Cupid and Psyche*, and excerpts from Mr. Landau's music to a play *Solomon and the Cobbler*, by Sam Grunman, both of which came too late in the evening to be heard by the writer.

Mr. Landau opened the program

with Mendelssohn's *Scotch Symphony*. On the basis of one concert, which was apparently not exhaustively rehearsed, it would be unfair to say anything final about the young leader's capacities. He displayed a sound technical training in the routine of conducting and a vigorous approach to the music. Subtleties of style and shading, and marks of a strong individuality did not make themselves felt on this occasion. Both soloists acquitted themselves well, and the audience was both large and cordial.

Koussevitzky Introduces Britten's Peter Grimes Music

Boston Symphony. Serge Koussevitzky, conductor. Carnegie Hall, March 13, evening:

Symphony No. 1, in C.....Beethoven
Passacaglia and Four Sea Interludes,
from *Peter Grimes*.....Britten
(First performance in New York)
Brandenburg Concerto,
No. 5, in D.....Bach
Symphony No. 2.....Kabalevsky

One would like to hear Benjamin Britten's *Peter Grimes* extracts a number of times and then as they were designed to be heard—in their operatic context. Nevertheless this listener obtained the impression that the *Passacaglia* and the first two Interludes (respectively entitled *Dawn* and *Sunday Morning*) are music of authentic in-

dividuality and sharply tragic suggestion—music that is tumultuous, combative, by turns savage, and of an eerie poetry. The sea is its real protagonist and background, even as it is in Wagner's *Flying Dutchman* Overture, though there is not the faintest resemblance between these works.

Britten's pages are very fully scored, with a superabundance of effects by turns shimmering and darkly sinister; keenly dissonant, striking and ingenious in their complex interplay of rhythms. There are melodies of a folk nature cheek by jowl with passages of subtlety and sophistication. At a first hearing the *Passacaglia*, with an irregular plucked figure in the low strings as a foundation, seems the most inventive and interesting. The interlude

called *Sunday Morning* is based largely on carillon effects and a clangor of bell sounds; the one entitled *Dawn*, a singularly evocative mood picture, impresses one as superior to a more conventional *Moonlight* scene. Weakest of all is the final tempest—a *presto con fuoco*—which calls to mind some ambitious film storm.

How much the Boston Symphony's surpassing performance gave the *Peter Grimes* pieces an illusory value, how much better or poorer they may become on more intimate acquaintance cannot be predicated on the strength of a first encounter. After all, the proper place for operatic music is in the opera house. It means something, however,

(Continued on page 23)



Harmon

RECITALS

Marisa Regules, Pianist

No sooner had Marisa Regules, young Argentine pianist who is no stranger to New York audiences, played the *Magnificat* of Pachelbel, at her recital in Carnegie Hall on March 11, than it was apparent that a musical experience of no mean order was in store for her audience. For in the *Bach English Suite* in E Minor and in Mozart's *Sonata in A Minor* (K. 310) which followed, Miss Regules confirmed the happy impression that she has studied and really absorbed 18th century style and musical spirit. For a musician of Latin temperament to play Bach with such absolute clarity and intellectual power was a notable achievement. And in Mozart's poignant sonata, a work of tragic proportions and expressiveness, the pianist again distinguished herself.

Schumann's *Carnaval* brought out

her native exuberance and imaginative quickness, though certain of its moods, notably the dreamy sensitivity of *Eusebius*, escaped her. Her performance of three *Scarlatti Sonatas* was splendidly virile and passionate. It is thus that these works should be played, and not as dainty virtuoso bric-a-brac. A stirring dance called *Malambo* by Ginastera brought the composer as well as the pianist an ovation. Mr. Ginastera bowed from a box. Some inconsequential Spanish pieces brought to a close a brilliant recital of rich promise.

Alexander Brailowsky, Pianist

Alexander Brailowsky's second recital of the season, in Carnegie Hall on March 10, was devoted to the music of Chopin, and it rivalled his earlier concert in brilliance, richness of color and imagination. An impeccable artist in matters of style, the pianist also revealed a delightful zest in his performances. The major achievement of the evening consisted of his superb playing of 12 Chopin



Tommy Weber

Marisa Regules with Alberto Ginastera, whose composition, *Malambo*, was performed for the first time at the pianist's Carnegie Hall recital on March 11.

Etudes. To perform these works with technical magic and exactitude and at the same time with temperamental freedom is something which takes a lifetime of devotion, even for a master pianist.

The rhythmic precision and feathery lightness of the *Etude* in C, Op. 10, No. 7, and the exciting dynamic accents of the *Etude* in B Minor, Op. 25, No. 10, were striking examples of Mr. Brailowsky's ability to epitomize the composer's technical intention in the most poetic and musically satisfying way. The *Sonata* in B Flat Minor, the *Polonaise* in F Sharp Minor, the *Fantaisie-Impromptu* in C Sharp Minor, a *mazurka* and the *A Flat Ballade* were also on the program. The capacity audience was eager for encores and Mr. Brailowsky generously added a group of other Chopin works. He has never played more radiantly.

Giuseppe De Luca, Baritone

Once in a while a recital in New York is an occasion. It does not

happen often, so that the come-back of Giuseppe De Luca in the Town Hall on March 11, with Giuseppe Bamboshek at the piano, was especially notable. The fact that the audience included no less a personage than Toscanini along with many of the singer's

(Continued on page 13)

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RECITALS

(Continued from page 12)

contemporaries at the Metropolitan as well as present-day members, added réclame to the evening.

That Mr. De Luca will be 69 next December and that his operatic debut was made in 1897, added to the interest. He had not been heard as a regular member of the Metropolitan since 1935, though there were guest appearances there in 1940. "What will it be like?" was in everybody's mind.

It was superlatively good. After a somewhat tentative beginning with Handel's *Laschia ch'io Pianga*, came a charming *Siciliano* by Pergolesi, and Lotti's apparently easy but really very difficult *Pur Dicesti* in which Mr. De Luca's legato was something to cause wonder in this day when legato singing is out of fashion. The group also included the hackneyed *Caro mio ben* which was made a piece of art by beautiful singing, and a Recitative and Aria by Pasquini. The finale of the group was an impeccable rendition of *Apri un po' qu'igl' Occlu* from *The Marriage of Figaro*, which, it is hoped, present-day singers of Mozart were present to hear in order to learn how Mozart can be sung. Followed a brace of delights on the harp by Nina Dunkel who apparently has all the resources of the instrument at her fingertips.

Mr. De Luca next gave two Gretchaninoff songs, beautifully sung, and, for some reason unknown, the tenor *Aubade* from *Le Roi d'Ys*, much transposed. Then came a French group, of which Hahn's setting of Verlaine's *L'Henry Exquise* was the best. Next Miss Dunkel performed



Ben Greenhaus
Giuseppe De Luca sings in Town Hall, accompanied by Giuseppe Bamboshek

again. Mr. De Luca's final group was of customary Italian songs, none of which was outstanding though made so by fine musicianship, and an aria from Donizetti's *La Favorita*.

It is almost unnecessary to point out that Mr. De Luca's singing on this occasion is yet one more proof that a voice properly produced, will last as long as most physical functions. Once into the program, it was such that the present writer could hear no difference from the De Luca of 25 years ago, and the artistry was of a kind one seldom hears nowadays. It was, indeed, an occasion. H.

Louis Kaufman, Violinist

Louis Kaufman is a canny program maker as well as a signally dependable performer. His Town Hall list on March 15 was plotted to draw out practically every element usually to be seen in concert halls—a "general" music public, dozens of performers themselves, composers and doubtless a large nucleus of "society" and friends. At any rate, the house was jammed. Mr. Kaufman is not one to practice all year on war horses and then display his individual gifts as a virtuoso to the exclusion of any other aim. The only time honored work he played was the Bach Partita in D Minor. In its treasured pages he was the "violinist's violinist", giving a performance of high and consistent standard, thoughtfully worked out, musical and expert. A temperament which finds satisfactory outlet in brilliance was displayed to the full in the Khachaturian Concerto and two of the American novelties, Robert McBride's *Aria* and *Toccata* and Copland's *Hoe-down*. Romantic tendencies came well to the fore in the Delius Sonata and superfine legato technique and tonal lustre had their moments in Gardner Read's new *American Circle* and the violinist's arrangement of Still's spiritual, *Here's One*, as well as in several of the group of encores.

Even lacking the uniformly excellent and stylistically appropriate performances they received, the different parts of the program had their own interest. Music as fresh from the fire as several of the novelties, or at least as unjaded as the Delius and Khachaturian, taken in such close proximity and with only the Bach for the balance of familiarity, can be an unpalatable dose. But not this list. Arrangement had something to do with it, for the Bach followed the harmless and somewhat lavender scented dissonances of the Delius, and was followed by the vital folk melodies of the Armenian-Soviet composer. This latter is a well constructed, melodious and thoroughly listenable work. Particularly in the *Andante* do the native tunes show up, charming tunes, such as this reviewer heard in their

enkindling imaginative quality. The major work, the sonata, while lacking in emotional eloquence, was kept structurally compact and consequently escaped the usual effect of seeming too long drawn out. The *D Flat Etude*, so-called *Un Sospiro*, was presented literally as an etude and its companion



Simon Barere

piece was also lacking in color, while the tender delicacy of the *Valse Oubliée* was lost sight of and the polonaise, on the other hand, was, strange to say, rather small in its projection. The *Petrarcan Sonnet* was marked by more sensitive treatment than anything else on the program. There was a large and applauding audience in attendance. C.

Olyve P. Hopkins, Soprano (Debut)

Olyve P. Hopkins, Negro soprano, made an interesting debut in the Town Hall on the afternoon of March 10 accompanied by Alan Taffs. Miss Hopkins is possessed of a fine natural voice, large in volume and sumptuous in quality. Unfortunately its production is not on a par with its inherent values, the "passage" between the medium and head voice not being invariably smoothly negotiated. Obvious musicianship, however, and a sense of interpretation made her singing interesting in spite of technical ineptitudes. The program, a somewhat stereotyped one, included a group of early Italian songs by Scarlatti, Caldara and Le Grenzi. This was followed by some familiar Brahms, well delivered, a group in French by Hahn, Fauré and Debussy and two in English by Reckling, Morgan, Work, Quilter and, curious interjection, Schubert's *Die Allmacht* in English, as well as other works. H.

Lys Bert, Soprano (Debut)

Lys Bert, soprano, who made a recital debut at the Town Hall March (Continued on page 16)

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Formal applications must be filed in the Office of Admissions by May 15, 1946, for the June examination period, and August 1, 1946, for the September examination period.

Formal application blanks and catalogs may be obtained by writing to the Juilliard School of Music, 120 Claremont Avenue, Room 437, New York 27, N. Y.

The Season at the Metropolitan

THE Metropolitan season just concluded will probably not go down into history as one of the most artistically memorable. "Uneventful" is, perhaps, the most suitable adjective which comes to mind. It took no uncommon gift of prophecy to foretell that it would be so. When the schedule was announced last fall we remarked in this place that it invited a certain feeling of disappointment. Precisely because the war was over and the establishment was reverting to peacetime habits one felt justified—rightly or wrongly—in expecting a new stimulus, fresher inspiration. Such anticipations may have been excessive. In any case they were not fulfilled.

This is not to say that the season was wholly without achievements of conspicuous merit. The very first night, indeed, was deceptively good. That inaugural traditionally passes for a fashion show and a social rite, with the business on the stage chiefly window dressing. Yet the performance of Lohengrin, conducted by Fritz Busch and with the new tenor, Torsten Ralf, in the title role proved to be musically one of the peaks of the winter; so much so that various subsequent representations which failed to reach as high a level seemed the more disappointing. In the last weeks of the season there came a revival of Verdi's *Otello* which, despite weaknesses of casting, was so magnificently pervaded with the consuming spirit of George Szell, who conducted, that it might well mark a new turn in the American popularity of this greatest of Italian operas. Nor were these the sole red letter events.

STILL, they were the exceptions, not the rule. The repertoire suffered from monotony. It seemed as though weeks went by with nothing more enlivening than a drab succession of *Traviatas*, *Lucias*, *Carmens*, *Masked Balls*, *Rigolettos* and *Barbers*—regardless of what statistics may show. Unquestionably the elimination of certain standbys of the repertoire was insufficiently compensated by a handful of so-called revivals. It is doubtless possible for an opera house to subsist for a while without *Aida* or *Faust*, but a season is not exactly benefited by their absence. *Roméo et Juliette* does not adequately replace *Faust* or the *Masked Ball*, *Aida* (former opera managers would have been aghast at the idea of dropping the one in favor of the other). It is hard to see, moreover, just what the Metropolitan gained by eliminating Mozart's *Figaro*, Bellini's *Norma* (two of its very finest productions) or Thomas' *Mignon*. Before the season began it was explained that the annual Ring cycle could not be given on account of the movie engagements of Lauritz Melchior, the only available Siegmund and Siegfried. Yet Mr.

Melchior seemed to be constantly on hand during February and March, the period when the tetralogy is usually performed.

The restoration of *Madama Butterfly*, quarantined because of wartime doubts and jitters, was carried out with far less jubilant agitation than might have been expected. Coming seasons may show whether the answer lies in deficiencies of casting or in the possibility that the opera is not wearing well. The return after a year's absence of Offenbach's *Tales of Hoffmann* occasioned no real stir even with the distinguished help of an artist like Martial Singher. Puccini's *Il Tabarro* turned out to be not a shred better than had seemed over a quarter of a century ago. The time and energy expended on it might have been put to far better use on a resumption of *Salome*, promised but never given. Don Pasquale, the second part of this double-bill, had its points, but could scarcely count as a ponderable artistic enterprise.

Fritz Busch never quite repeated his first success with *Lohengrin*. The *Tannhäuser* which he indifferently piloted was officially described as a centennial observance. Actually, it was just another routine production. The conductor's eagerly awaited *Tristan* stood midway between his two other Wagnerian works, while his *Don Pasquale* was dynamic but inflexible. George Szell—whose removal to Cleveland next season will be a sore deprivation to the Metropolitan—maintained his superb standards in *Meistersinger*, *Götterdämmerung*, *Rosenkavalier* and *Don Giovanni* and added cubits to his stature with *Otello*. If his *Meistersinger* did not wholly match that of the previous year the fault can be laid at other doors than his own. That circumstances prevented him from reclaiming, as planned, a deplorable *Parsifal* production must be accounted a woeful loss.

The season unquestionably fortified in some important respects the singing personnel. After an excellent getaway in *Lohengrin* and a fine subsequent *Stolz*ing, in *Meistersinger*, Torsten Ralf, who is a lyric rather than a dramatic tenor, maintained a rather dubious course as *Tannhäuser*, *Parsifal* and *Otello*—for which last he has neither the clarion tones nor the dramatic pathos and impact. A most prizable addition to the company, however, was another Scandinavian, the baritone Joel Berglund, whose *Sachs*, *Wotan* and *Kurvenal* rank among the best seen hereabouts in years. Still another Swede, Jussi Bjoerling, agreeably remembered from previous seasons, was welcomed back to various Italian tenor parts. The well-populated ranks of American singers were swelled with a most admirable addition—the greatly gifted baritone, Robert Merrill. Fiorenza Quartararo and Mary Henderson, two young native sopranos, despite their limited opportunities, promised well for the future.

Personalities



It's a pet topic: Gerhard Pechner (left) and Salvatore Baccaloni compare their two best friends.

Dorothy Kirsten, who had proved her abilities on other operatic stages, lived up to the high expectations she invited. But neither she nor her other colleagues contrived to pump real vitality into the flaccid *Romeo* revival.

In fine, a decidedly colorless, artistically unexciting season, enhanced by only a few exceptions to prove the rule. Is it excessive to hope that next winter will be something more than a duplication of the one just ended?

Grena Bennett Passes

THE death of Grena Bennett breaks the last link which bound the present time to a far more spacious day of musical criticism in New York. Not that she ever seemed out of the running—in truth, Mrs. Bennett fitted in every way into the contemporary picture. It often seemed inconceivable that her experiences reached back over a period of more than 40 years, that she was, indeed, the dean of local reviewers, and had been the respected colleague and friend of a Henderson, a Huneker, an Aldrich, a Finck, a Sanborn. She had, perhaps, a greater faculty than certain of these to keep abreast of changing fashions of musical life and adjust herself to a new period. To the very last, moreover, she was the most lovable figure among the critics and managed, as few other reviewers, to combine sober judgment with a gentleness or else a tact that took the sting out of any adverse opinion she might have to express. Moreover, she was the soul of professional conscientiousness and shirked none of the countless chores of the critic's task. Mrs. Bennett really died in harness; a desperately sick woman in her last months she had scarcely recovered from a siege of pneumonia before she dragged herself in all kinds of weather from the Metropolitan to Town Hall and Carnegie Hall, sometimes on the very same night, to events which might be heart-breakingly mediocre.

Grena Bennett was, in her way, unique. The New York musical scene is going to be subtly and sadly different without her.

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MUSICAL AMERICANA

By HARRY MARLATT

THE long-standing idols of the bobby-soxers are threatened with serious competition in the shape of a not too long-haired singer by the name of **Robert Merrill**. Not only did the swooners appear in mass to wreak havoc at the demure Metropolitan when Mr. Merrill sang in a Saturday afternoon performance of *Carmen*, but they gather in such swarms when the baritone makes a radio broadcast that officials have found it necessary to call upon New York's finest to keep some semblance of order in the studios. The latest escapade of these 1946 *maenads* was the demolition of the doors and windows of the singer's car which was inadvertently identified for them.

Marjorie Lawrence, we understand, no longer finds much to admire in Sandburg's poem about the fog and its "little cat feet." When she was singing a while back in Manchester, England, the fog seeped into the hall, a former circus arena, in such quantities that Miss Lawrence was completely obscured from her audience. . . . **Jan Smeterlin** left for John Bull's island on April 7 for a summer tour. His first appearance will be in Albert Hall where he is to play Rachmaninoff's Second Concerto with the National Symphony. . . . After a flying trip to Prague, **Leonard Bernstein** will go to London in June for a series of six concerts with the London Philharmonic. On each of his four different programs Mr. Bernstein will present a contemporary work of either a British or American composer.

St. Louis is dusting off its Welcome Home signs for **Helen Traubel**, who is to appear there in Tannhäuser on May 13. The occasion will mark the operatic debut of Miss Traubel in her hometown. . . . **Alexander Tansman**, who led the Los Angeles Symphony last summer in the Hollywood Bowl, has been signed by RKO Radio Pictures to score the new movie, *Sister Kenny*, the life of the famous Australian nurse. . . . **Lauritz Melchior** now boasts the title, Admiral of the Flagship Fleet of the American Airlines System. The moniker was conferred upon the tenor when he flew to Washington to appear at the Jackson Day Dinner.

Recently an enterprising felon almost succeeded in walking away with an estimated \$10,000 worth of clothing and jewelry belonging to **Leopold Stokowski** and spouse. The loot was taken from a parked automobile in New York but was carried only a few feet from the scene before detectives caught up with the law-breaker.

A biography of the late **John McCormack**, written by his wife, is in the last stages of completion in Dublin. In the late Spring Mrs. McCormack plans to visit New York to confer with several interested publishers. . . . **Alexander Uninsky** will record the sound track for another Mexican movie when he returns there for a concert tour this summer. The first recording he did there was made late in the winter and consisted entirely of music by Chopin. . . . The family of Mr. and Mrs. **Nathan Milstein** was expanded on March 11 by the arrival of a daughter, since christened Maria Bernadette.

Both Aaron Copland and Roy Harris have promised to furnish **Claudio Arrau** with new piano works for next season. Mr. Arrau will introduce one of them when he gives a Carnegie Hall recital next October. . . . **Louis Kaufman**, violinist, is carrying through his policy of plugging new works by American composers. On his most recent transcontinental tour he presented first local performances of compositions by Copland, Still, Triggs, Helm, McBride and Read. . . . **Robert Shilton**, baritone, resumed his work with the Philadelphia La Scala Opera Company the first of the year, when he sang *Alfio* in *Cavalleria Rusticana*. During February and March Mr. Shilton fulfilled concert dates in Pennsylvania and Massachusetts.

FROM OUR READERS

Two Statements Corrected By Friedelind Wagner

Dear Musical America:

Will you please note that I have lived outside of Germany since May, 1937, my last visit having taken place in the summer of '38, but that I never since set foot on German soil. When I left the

What They Read 20 Years Ago

MUSICAL AMERICA for April, 1926



SECOND GENERATION—Giovanni Martinelli with his children, Antonio and Bettina. Enrico Caruso, shortly before his death, with his daughter, Gloria. Lawrence Tibbett, with the twins, Lawrence, Jr., and Richard. Nina Morgana Zirato (below) with Bruno, Jr.

How About It Again?

Senate Repeals Admissions Tax in Its Entirety. Upper Chamber Passes Amendment Following Close Vote of 36 to 34.
1926

Dear Bee!

Beatrice Lilly is making a hit in the *Charlot Review* with a song, "The Roses Make Me Remember What Any Nice Girl Would Forget."
1926

How About Now?

Jazz as art music piles failure on failure. Each successive effort to make it respectable has succeeded in devitalizing it.
1926

One on the Phillies

"Last, came the Haydn Farewell Symphony during which the players left the stage one by one. Finally Stokowski was on the stage alone.

world was at peace and everybody thought I was as crazy when I warned them of Hitler.

I am also fighting a war against calling Wagner's music-dramas "operas", and was distressed to see your headline of my article, because the word "opera" was put right into my poor mouth. Would you please exterminate "opera" whenever I am supposedly quoted?

Thank you!

Yours sincerely,

FRIEDELIND WAGNER

Miss Wagner's first paragraph corrects a statement that she left Germany in the early days of the war, which appeared in our Who's Who among the Authors in the Special Issue. The second of her articles on staging her grand-father's music dramas appears on page 5 of this issue.—EDITORS.

Soldier Reads Back Copies of MUSICAL AMERICA on Returning to U. S.

Dear MUSICAL AMERICA:

While in Europe I was most fortunate in finding some 1930 and 1931 copies of your magazine. It was fun as well as interesting reading about what was going on then, before I was old enough to know and appreciate the lovely and truly great things of life. Truly, I do enjoy your magazine extremely and while overseas I did miss MUSICAL AMERICA, Etude and Opera News very much. I complained often and bitterly because these great magazines were not included in the Special Service distribution. My complaining did no good but at least I have the satisfaction of knowing that I did all I could, and I hope that perhaps some day one will awake to the fact that there are fellows in the Army who care for better magazines than those common run ones. One of the greatest pleasures I have had since laying these eyes of mine on the



Not only did he bow but he motioned to an imaginary orchestra to rise. Great indignation from members of the audience on the "insult". For their information I will explain that the symphony was written to be played that way!"
1926

sight of our beloved land once more, was coming home to spend a couple of days reading MUSICAL AMERICA for the years 1940, '41, '42 and part of '43. I sincerely hope you will continue for generations to publish such an extremely interesting periodical. Needless to say your Yearly is simply "out of this world".

Best wishes for your continued success.
Sincerely

Bill Doran,
Box 686
Ajo, Arizona

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RECITALS IN NEW YORK

(Continued from page 13)

10, was born in Germany, where her mother was a noted singer, but has spent a large part of her life in America. A young woman of attractive presence and unfailing taste in her work, she earned on this occasion the effusive applause of a very friendly audience. The voice she disclosed in a program of songs by Brahms, Hugo Wolf, Mendelssohn, Poulenc, Ravel, Rorem, Lukas Foss and Walter Hendl, proved to be agreeable, but extremely light and too colorless



Anna Turkel

and shallow to convey the deeper shades of feeling. With more emotional maturity it is possible that Miss Bert, already a fairly sensitive vocalist, will acquire something more than the superficial talents she reveals at present. She was wise to avoid, in the main, songs of more poetic exaction than she attempted. It is to be hoped that she will try to cultivate, among other things, a more intelligible enunciation.

Frederick Kitzinger was the singer's accompanist and often an extremely heavy-handed one. P.

Anna Turkel, Soprano (Debut)

Anna Turkel, who made a highly successful New York debut on March 22 at the Town Hall, has had considerable operatic experience in Italy and in Chicago. This was obvious from her excellent performance of the Suicidio air from La Gioconda, for which she displayed all the necessary qualities of style, expression and vocalism. But Miss Turkel's gifts did not end here for she proved herself in Lieder by Strauss and French songs by Fauré, Chausson and Debussy, as well as in some old Italian numbers and a couple of charming though unfamiliar songs by Bellini, to be a song interpreter of unusual accomplishment.

Miss Turkel made known a soprano organ of beautiful quality, smoothness and color, extensive in range and midway between lyric and dramatic. It is a warm, well trained voice barring some spread upper tones. The artist displayed taste, brilliance and intensity in her work. She had the essentials for a notable performance of Strauss' Befreit and Schlechtes Wetter and showed a sensitive grasp of the moods of the lyrics of Fauré's Fleur Jetée, Chausson's Le Temps des Lilas and Debussy's Green, La Chevelure and Il Pleure dans mon Coeur.

The newcomer was received with deserved warmth. The accompaniments of Erich Itor Kahn contributed materially to the charm of the occasion. Y.

Joel Berglund, Baritone (Debut)

Joel Berglund, Swedish baritone, whose recent appearances in leading roles at the Metropolitan have added lustre to the season there, gave his first New York song recital in the Town Hall on the evening of March 29, before an audience that received him with a tumult of applause and shouted for encores. His program was entirely in German with the exception of a final group by Ture Rangström sung in Swedish.

It is difficult to give an entirely fair estimate of Mr. Berglund's work on this occasion as there was so much that was supremely fine that it seemed a pity that the screw was not given one more turn and absolute perfection achieved. The quality of the voice is of great, even unusual, beauty, especially in the middle register. It is an intensely masculine voice but the singer does not seem as yet to have disciplined it perfectly to the more delicate emotions. An example of this was Brahms' Die Mainacht



Joel Berglund

which was sung with laborious slowness so that phrases were chopped and the climax destroyed by a breath before its apex. In Schubert's Der Doppelgänger, although given with intense dramatic feeling, the climax was anticipated. Of Wolf's three Michael Angelo Songs, the third, Fühlt meine Seele, was the best sung just as it is the best composition. It was a really beautiful piece of song interpretation. Two of the three Strauss songs, Allerseelen and Ruhe, meine Seele, were both sung too slowly, but Ach, wehe mir was delightfully done. The two Marx songs which followed were uninteresting, intrinsically. The Rangström group was well done and there were many encores demanded by the audience.

It has been said that Mr. Berglund's talent and experience are too much of the opera house to be entirely acceptable in the concert room. It is unnecessary to enumerate the singers who have been equally successful in both fields of musical endeavor. To the present writer, it would seem that perhaps Mr. Berglund's multifarious duties at the Stockholm opera may have left him insufficient time to cultivate a perfect recital style, but with his excellent equipment, his unusually clear diction, his charm of personality and his beautiful voice, there seems no adequate reason why he should not become a supremely fine recital artist. We believe that he will.

The highest praise must be given to Gibner King for accompaniments which were technically fine and of unusual sensitivity. H.

Enrique Arias, Pianist (Debut)

A young pianist from Bogota, Colombia, Enrique Arias, made his New York debut in Town Hall March 25 before a cordial audience. Although the program contained three South American works, including a Prelude by Uribe-Holguin, heard here for the first time, it was by and large the traditional concert list, beginning with Bach and ending with Chopin. The fact is mentioned here, because the artist was conspicuously more successful in the music for which he felt a natural affinity, and there was no plausible reason why he should have conformed to an outmoded fashion in playing anything else.

Conspicuous among Mr. Arias' pianistic virtues were a sensitive, finely nuanced touch, innate taste and refinement of style. In Mozart's Sonata in G (K. 283), these qualities came to the fore. The occasional profundities of the work escaped the pianist, but he played it with unusual finish and affection. Neither in the Bach Partita No. 1 in B Flat, nor in Liszt's trashy show-piece La Vallée d'Obermann did Mr. Arias seem to get inside the music at all. Far better were the South American pieces and a group of Chopin works. Talent and imagination the young pianist indubitably has, but his playing needs more power, dramatic projection and psychological penetration. These the coming years may well bring. S.

Samuel Dushkin, Violinist

Samuel Dushkin has played considerably better than he did at his Town Hall recital on March 12. Although the violinist's performances are never without a prizeable animation and spirit, the rough, scratchy sounds he produced for the greater part of the time on this occasion and the persistent faultiness of his pitch more than counterbalanced the energy he brought to his various offerings. The more ponderable of these were a Concertino by Pergolesi, presented in very rough-shod fashion; Schumann's Fantasy, Op. 131 and, with the co-operation of excellent pianist, Erich Itor-Kahn, Beethoven's E Flat Sonata, Op. 12, No. 3. The latter and more light-waisted half of the program, brought several of Mr. Dushkin's own arrangements—a Quodlibet and a Polonaise by Richard Strauss (typical in melodic idiom though



Enrique Arias



Richard Gregor

scarcely more than pot-boilers), and three childishly trivial Portraits by Virgil Thomson. A Caprice Basque by Sarasate and a Rondo Variato by Vittorio Rieti, suggesting early Shostakovich, brought the concert to a close. P.

Richard Gregor, Pianist (Debut)

Richard Gregor, a pianist from Spokane who made a New York debut at the Town Hall on March 26, is one of the most engaging surprises of the current season. Unless first impressions are extremely misleading, Mr. Gregor may cut a considerable figure on the local concert platform. An artist to his finger tips, musical to the core and offering evidences of the soundest preparation, this greatly talented young man surpasses in intelligence, equipment, address and imagination fully half a dozen native pianists who are incessantly publicized.

He began his program with the Busoni transcription of Bach's E Flat Organ Prelude and Fugue, following it with two sonatas—Beethoven's Op. 2, No. 3, and the one by Charles Griffes. The second half of the bill comprised Chopin's F Major Ballade, Debussy's Voiles and Soirée dans Granade, Rachmaninoff's Prelude in D and Liszt's arrangements of Saint-

(Continued on page 31)

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News of the Nation's Orchestras



Sophia Yarnell Jacobs and Eugene Ormandy welcome students of Oak Ridge High School, Tenn., site of the atomic bomb plant, backstage at the Philadelphia Academy of Music, where they participated in a forum on Youth in the Atomic Era.

Schonbrunn

(Continued from page 11)

March 8 and 9 he conducted Walter Piston's Second Symphony, new to local audiences and which found favor. Artur Rubinstein played the Brahms B Flat Piano Concerto, scoring a triumph.

Supervised by Mr. Ormandy, the March 15, 16 and 18 concerts brought Joseph Szigeti as soloist in Bach's Violin Concerto in D Minor, a "reconstruction" of a work hitherto familiar as a clavier concerto. It proved acceptable and Mr. Szigeti's interpretation won applause. He was also soloist in Chausson's Poeme. Surrounding these works, Mr. Ormandy offered Mozart's Linz Symphony and Ravel's second Daphnis and Chloe Suite.

Presented by the Philadelphia Forum, the Boston Symphony under Serge Koussevitzky played Prokofiev's Fifth Symphony, Beethoven's Coriolanus Overture and Brahms' Fourth Symphony, revealing all the qualities expected from this superlative ensemble.

The Philadelphia Pops series came to a close at Town Hall on March 14 with Max Leon leading 80 Philadelphia Orchestra men in music by Tchaikovsky, Rossini, Gliere and Berlin, and with Robert Merrill, Metropolitan Opera baritone, and Sonia Leon, soprano, enjoying success as the soloists.

WILLIAM E. SMITH

Steinberg Re-engaged By Buffalo Orchestra

BUFFALO.—The management of the Buffalo Philharmonic has re-engaged William Steinberg as musical director for the season of 1946-47.

At the final concert of the season Mr. Steinberg received a standing ovation from the audience and orchestra in appreciation of the work he has accomplished so far with the Buffalo Philharmonic. This past season Mr. Steinberg laid the foundation with key men in first positions and for the coming year the orchestra will be augmented in every department. He has keen understanding of the men under him and has created confidence, receiving their wholehearted cooperation.

Concerts during March by the Philharmonic proved exciting. On March 1, Gerald Warburg, cellist, son of the late art patron, Felix M. Warburg, was the soloist and gave a fine performance of the Andante from Victor Herbert's Concerto No. 2 for his opening work. He also played works of Bruch and Cassado. Mr. Steinberg conducted, and gave a brilliant rendition of the Overture to The Barber of Seville, Rossini, followed by Mozart's Symphonie Concertante in E Flat, for oboe, clarinet, horn and bassoon and a stirring reading of the Italian Symphony by Men-

delsohn, which concluded this splendid concert. The audience was enthusiastic.

On March 5 Artur Rubinstein made his first appearance as soloist with the Philharmonic, Mr. Steinberg conducting. He gave a memorable performance of Chopin's F. Minor Concerto before a completely sold out Kleinhans Music Hall. Again under Mr. Steinberg's direction, artist and orchestra blended their talents magnificently. At Mr. Rubinstein's insistence Mr. Steinberg acknowledged the spontaneous applause with him. A first local performance of Copland's Appalachian Spring was the opening work of the program which closed with three works by Mozart and included the Symphony No. 41 in C.

On March 8 the Philharmonic drew its soloist from the ranks of the men in the orchestra, including its distinguished conductor when Mr. Steinberg made his solo debut in Buffalo playing the piano part in the Allegro of the Fifth Brandenburg Concerto of Bach, with technical brilliancy, receiving much applause from the audience. Other soloists heard included Max Miller, concertmaster; Fred Ressel, solo viola; August Stoerr, xylophone; Eric Evans, flute; Angelo Tulumelo, trombone, and Louis Impellitier, trumpet.

The tenth and last concert of the season was held on March 19 with Nathan Milstein as soloist. Adding to the occasion, the announcement of Mr. Steinberg's acceptance of the post as conductor of the new season, brought the audience and orchestra to a rising welcome upon his entrance. Mr. Milstein gave a dazzling performance of the Tchaikovsky violin Concerto, which virtually brought down the house. In acknowledgment of the ovation, Mr. Milstein played as an encore his own arrangement of variations taken from Paganini's Caprice in A Minor. The Fingal's Cave overture, Mendelssohn, opened this delightful concert and ended with a splendid reading of the Eroica Symphony by Beethoven. Mr. Steinberg and orchestra received an ovation after the symphony.

The Pittsburgh Symphony under Fritz Reiner came to Kleinhans Music Hall on March 4 and gave one of the finest concerts heard so far this season. Mr. Reiner has created a great organization around him and they seem to give him wholehearted support.

A stirring performance of the Roman Carnival Overture by Berlioz opened the program, a work which permitted him to display all the romantic and dramatic fervor for which he is noted. Brahms Symphony No. 1 was given a splendid reading and the orchestra reached new artistic heights in the Prelude and Love-

(Continued on page 18)

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News of the Nation's Orchestras

(Continued from page 17)

Death from Tristan and Isolde, the Bacchanale from Tannhäuser and the Ride of the Valkyries. The concert was presented by Zorah B. Berry.

BENNO ROSENHEIMER

Sample Appointed San Francisco Associate

SAN FRANCISCO.—James Sample has been appointed associate conductor of the San Francisco Symphony for its trans-continental tour next year by Pierre Monteux. He will conduct young people's concerts which are scheduled as well as some of the regular concerts. In the past Mr. Sample has conducted the Minneapolis Little Symphony, the Utah Symphony, acted as musical director of



James Sample

the California Federal Music Project, and conducted the New York City Center production of The Gypsy Baron. He studied in Salzburg and in France under Mr. Monteux.

The symphony's 34th season is rapidly approaching its finale. For the 10th pair of concerts Bernhard Abramowitsch, pianist, was soloist in Schumann's Concerto. Mr. Monteux and the orchestra played Ravel's Valses Nobles et Sentimentales, Falla's Dances from The Three Corners Hat, Debussy's Sarabande and a suite from Strauss' Der Rosenkavalier.

In the Art Commission's series in the Civic Auditorium Licia Albanese appeared as soloist in an operatic program. Gaetano Merola was guest conductor of the orchestra. The evening's list was made up of orchestral and vocal works by Rossini, Mozart, Charpentier, Wagner, Respighi, Boito and Verdi. Miss Albanese was at her remarkable best in her last group, having become accustomed to the strange acoustics during her first numbers.

Edward F. Keil, president of the commission, presented Mr. Merola with a scroll to commemorate his 23 years of service to local musical activities.

For the 11th pair of concerts Witold Malcuzyński was the guest of Mr. Monteux and the orchestra. Liszt's Second Concerto was Mr. Malcuzyński's solo vehicle. The orchestral list contained compositions by Goldmark, Read and Ravel. The University of California Chorus sang with the orchestra in the Ravel work, fragments from Daphnis and Chloe.

Igor Stravinsky conducted an entire program of his own works for the 12th pair of concerts. His Symphony in three Movements was the most impressive of the works, the Scherzo à la Russe, the most amusing. Other works heard were the Scenes de Ballet and simplified orchestrations of the Carnival Scene from Petrouchka and the Fire Bird Suite.

MARJORY M. FISHER

St. Louis Symphony Ends Concert Season

ST. LOUIS.—The 20th and final pair of concerts by the St. Louis Symphony on March 1 and 2 resulted in an ovation for Vladimir Golschmann and the orchestra. The musical fare was purely orchestral. Weber's Overture to Euryanthe opened the program, followed by a most impressive performance of excerpts from Debussy's Le Martyre de St. Sebastien. Ravel's vivid Rapsodie Espagnole, rich in color and pulsating with rhythm, again demonstrated Mr. Golschmann's masterful control over his forces, and it was well received. The final half of the program was devoted to Brahms' Fourth Symphony. At the conclusion the outburst of applause continued for many minutes, a fitting tribute to the conclusion of a magnificent season.

The final Pop concert of the orches-

tral season took place on March 3, Harry Farberman conducting. It was an interesting program and served to introduce a fine young artist, Yura Osmolovsky, violinist, who has been a member of the orchestra this season. The program included the world premiere of a colorful and altogether pleasant work, Portrait of an Actress by George Balch. Mr. Osmolovsky did a skilled job with the First Paganini Concerto, displaying a fine technique and a well rounded tone.

The third concert by the Philharmonic Orchestra was given on March 7 at the Kiel Opera House, Laurent Torno, conducting. In addition to the purely orchestral numbers, the duopianists, June Thompson and Wilma Jo Fulton, did a finely co-ordinated performance of Bach's Third Concerto. The Board of Directors of the orchestra have announced the appointment of Stanley Chapple as director for the 1946-1947 season. Mr. Chapple will permanently reside in St. Louis, as he is also the conductor of the summer Little Symphony.

Sidney J. Page presented Sigmund Romberg with soloists and orchestra on Feb. 27 in a concert at the Kiel Opera House before an overflow audience. The soloists were Rosemarie Brancato, Marie Nash, Esther Borja and Joseph Bell, who joined Mr. Romberg and the orchestra in a program made up of popular classics, many being compositions of Mr. Romberg. There were numerous encores.

HERBERT W. COST

Sevitzky Concludes Indianapolis Season

INDIANAPOLIS.—The formal musical season closed when Fabien Sevitzky conducted the Indianapolis Symphony in its 12th pair of subscription concerts when Patricia Travers, violinist, was soloist on March 30 and 31. Preceding that concert pair he had presented Alexander Brailowsky, pianist, on March 16 and 17. Both soloists displayed consummate artistry. Mr. Brailowsky in the Chopin E Minor Concerto and Liszt's Todtentanz and Miss Travers in the Mendelssohn concerto. The orchestra probably reached the height of its season's performance in Till Eulenspiegel on the March 16 and 17 pair, and finished the season in a blaze of glory with Ravel's Bolero.

Ossy Renardy Is Soloist in Charleston

CHARLESTON, W. VA.—Making his first appearance as soloist with a symphony orchestra since his discharge from the Army, Ossy Renardy, violinist, played the Beethoven Concerto before two large audiences with the Charleston Symphony March 24 and 25 at the Shrine Mosque. The artist gave a brilliant and forthright interpretation of the concerto on both occasions.

The orchestra, under the direction of Antonio Modarelli, also played Borodin's Second Symphony, the Overture to Rossini's Tancredi and the Andante Cantabile from Tchaikovsky's String Quartet, opus 11.

B. F. ENNIS

Harrisburg Symphony Plays Tchaikovsky Works

HARRISBURG, PA.—The Harrisburg Symphony, with Eugene Istomin, pianist, as soloist, played one of its most significant concerts on March 11. Feature bit of the program was Tchaikovsky's Sixth Symphony. It was followed by Mr. Istomin's inspired playing of Beethoven's Fourth Concerto. The remaining orchestral works were Beethoven's Overture to Prometheus, which opened the program, and the Perpetuum Mobile from Moszkowski's First Suite.

The Philadelphia Orchestra, under Eugene Ormandy, playing its local farewell concert of the season on March 5, attracted an overflow audience at the forum. Although the pro-

gram was not of a type to reveal the full potentialities of the orchestra, it was nevertheless varied, interesting and well performed. It included the Vivaldi-Molinari Concerto, with its Old World atmosphere, the Scotch Symphony of Mendelssohn, the Swedish Rhapsody of Alfvén and Strauss' Rosenkavalier Suite.

DICK MCCRONE

Busch and Thomas Are Los Angeles Guests

LOS ANGELES.—During Alfred Wallenstein's mid-season vacation, Fritz Busch conducted the Philharmonic pair on March 7 and 8 and Eric De Lamarier took the Saturday morning broadcast for young people. Mr. Busch put the vastly improved Philharmonic through its paces. The symphony was Brahms' Fourth. He began the program with a spirited and knowing interpretation of Egmont

(Continued on page 22)

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Cincinnati to Be Host To Symphony League

The American Symphony Orchestra League will meet in Cincinnati, June 28-30, where it will also attend the opening performance on June 30 of the Zoo Opera, the oldest summer opera in the country, which is celebrating its 25th anniversary this season.

Station WLW is sponsoring the Zoo Opera and on the first night's gala program the League, through its president, Mrs. H. M. Snow of Kalamazoo, will present WLW with an award for services to community symphony orchestras in its territory, through presentation of 10 or more conductors on its winter concert series. This will be extended to include many orchestras playing in their home cities next season.

A managers' meeting will open the League program on June 29, followed by others on public relations and publicity, on music education, functions of women's committees, relation between radio and the civic symphony field, with a forum type program broadcast from WLW. Meetings will be open to anyone interested in the building of symphony orchestras and 50 to 100 delegates are expected to attend.



George Sanderson

WEST PALM BEACH HEARS CHRISTINA CARROLL IN CIVIC MUSIC CONCERT

Christina Carroll, soprano, seated at the piano after her West Palm Beach concert, chatting with (l. to r.) Mrs. C. R. Durkee, Secretary of the West Palm Beach Civic Music Association; Mrs. F. C. McKenzie, Vice-President of the Association; Mrs. Horner C. Fisher and Mr. Horner C. Fisher, President of the Association.

WEST PALM BEACH, FLA.—Mid-season in West Palm Beach found that city's Civic Music Association members enjoying a concert presented by the soprano, Christina Carroll.

Aside from Miss Carroll, Claudio Arrau and Mack Harrell, whom West

Palm Beach heard earlier this season, the remainder of the '45-'46 season offers to the Civic Music Association members the opportunity of hearing Nathan Milstein, violinist; Luboshutz and Nemenoff, duo-pianists, and Mario Berini, tenor.

Stad Group Offers Its 18th Festival

Society of Ancient Instruments Plays Music of 18th and Earlier Centuries

PHILADELPHIA.—The American Society of the Ancient Instruments at its 18th annual festival concert in the Grand Ballroom of the Ritz-Carlton delighted an overflow audience by artistry in music by composers of the 18th and preceding centuries. Consisting of Ben Stad, Flora Stad, Florence Rosenzweig, Josef Smit and Maurice Stad, the noted ensemble had as assisting artists Julea Stad Chapline, harpsichord, and Frank Versaci, flute.

With Miss Rosenzweig, Mrs. Chapline and Mr. Versaci in the solo parts, Bach's fifth Brandenburg Concerto represented a felicitous offering. Another enjoyable Bach piece, for flute and strings, was the Concerto from Cantata No. 152, Tritt auf die Glaubensbahn. Performed skillfully by Miss Rosenzweig with Maurice Stad at the harpsichord, a sonata by the 17th century French composer, Jean Barriere, rewarded in style and substance. Discovered by Ben Stad in the Bibliotheque Nationale, Paris, some years ago, the sonata received as far as is known, its first American performance.

Other works on an interesting and captivating program included a Sinfonia Pastorale by Tartini, a Concerto Grosso by Locatelli, a Set of Act Tunes and Dances by Henry Purcell and the same composer's Chaconne, for set of viols. W. E. S.

Mozart Requiem Given In Masters' Cycle

PHILADELPHIA.—Mozart's Requiem was the third concert in the current Great Masters' Festival Cycle, sponsored by the Bach Festival Society of Philadelphia. Conducted by James Allan Dash, the event drew a large audience to the Academy of Music on March 15.

Dr. Dash directed the presentation authoritatively and revealed a sterling conception of design and content. The

more than 200 singers of the Great Masters' Chorus furnished a stirring account in the choral passages and the solo parts were excellently taken care of by Barbara Stevenson, soprano; Elsie MacFarlane, contralto; Norvel Campbell, tenor, and John Bogue, bass. The orchestral score was played by a large ensemble of Philadelphia Orchestra instrumentalists.

The program also listed Mozart's Magic Flute Overture and Beethoven's Fourth Piano Concerto, for which the soloist was Claudio Arrau. W. E. S.

Metropolitan Opera Ends Quaker City Visits

PHILADELPHIA.—The Metropolitan Opera's current subscription series was brought to a close in the Academy of Music on March 26 when Wagner's Die Meistersinger was given. Paul Breisach conducted and the notable cast included Eleanor Steber, Eva; Torsten Ralf, Walther; Joel Berglund, Sachs; Gerhard Pechner Beckmesser; Emanuel List, Pogner; Mack Harrell, Kothner; John Garriss, David; Kerstin Thorborg, Magdalene, as principals.

During intermission Edward Johnson, general manager, expressed appreciation for the support Philadelphia has given the Metropolitan series.

On March 19, Verdi's Otello was given under George Szell and with Torsten Ralf in the title role; but the dominant figure was Leonard Warren as Iago. Stella Roman sang Desdemona and other parts were taken by Martha Lipton, Alessio de Paolis, Anthony Marlowe, Nicola Moscona, William Hargrave and Wellington Ezekiel.

Another Verdi work, Rigoletto, was given on March 5 under the baton of Cesare Sodero. Mr. Warren furnished an impressive portrayal in the title role; Patrice Munsel's Gilda appealed and Jan Peerce sang the music of the Duke fluently.

Earlier performances of opera under the Metropolitan banner brought Fidelio with Bruno Walter conducting, Regina Resnik, Arthur Carron, Lorenzo Alvary, Mimi Benzell, Mr. Garriss and Kenneth Schon, as principals; Die Walküre with Paul Breisach conducting and the following in leading

roles: Helen Traubel, Lauritz Melchior, Astrid Varnay, Mr. Berglund, Alexander Kipnis and Kerstin Thorborg; and a performance of Tosca under Mr. Sodero with Miss Resnik, Jussi Bjoerling and Lawrence Tibbett. W. E. S.

Philadelphia Group To Tour Country

Orchestra's Itinerary Includes South and Pacific Coast on Trip of 41 Days.

PHILADELPHIA.—The Philadelphia Orchestra has completed arrangements for a transcontinental tour during the month of May and early June, according to an announcement made recently by Harl McDonald, the Orchestra's manager.

The 41-day tour, which will take the (Continued on page 20)

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Planning the first benefit concert for the Rachmaninoff Fund, Vladimir Horowitz, president, confers with Mme. Natalie Rachmaninoff, honorary president, and Mrs. William C. Breed, chairman of the committee on arrangements

Horowitz Plays for Rachmaninoff Fund

Capacity Audience Gives Ovation to Soloist and Boston Symphony

A thunderous ovation was given to Vladimir Horowitz, Serge Koussevitzky and the Boston Symphony by a sold-out house at Carnegie Hall on March 12 when the pianist with the

orchestra gave a virtuosic performance for the Rachmaninoff Fund benefit concert. The vehicle for the occasion was the Russian composer's third piano concerto.

Originally scheduled for Feb. 12 when Eugene List was to have replaced Mr. Horowitz as soloist because the latter was indisposed, the performance was postponed because of the emergency shut-down of the city during the fuel shortage.

Purpose of the Rachmaninoff Fund is twofold: to encourage young American musicians of exceptional talent and to foster cultural relations between Russia and the United States. Plans also have been discussed to initiate an interchange of artists between the two countries.

Mr. Horowitz's selection of the Rachmaninoff opus served as a memorial to the composer-pianist-conductor whose death occurred on March 28, 1943.

His favorite concerto by the famous Russian, Mr. Horowitz has recorded the composition with the London Symphony, but this was the first time that he had played it on a New York concert platform with Mr. Koussevitzky and the Boston Symphony. Aaron Copland's orchestral suite from music written in 1939 for Irvin Shaw's drama, *Quiet City* and Tchaikovsky's *Pathétique Symphony* completed the program.

It was Mme. Natalie Rachmaninoff's observations of her husband's responsiveness to young artists and the memory of his often expressed wish to help them more which gave rise to the Fund. She is honorary president of the organization and has taken an active hand in planning its work.

Assisting her in organizing the Fund on March 28, 1944, the first anniversary of the death of the Russian genius, were Mr. Horowitz, president of the organization, and Mr. Koussevitzky, also Russian-born, who is chairman of the artists advisory committee, comprising many of America's foremost musical artists. Also, active in the Fund are Mrs. John T. Pratt, chairman of the board of directors; Olin Downes, chairman of the executive committee; Mrs. Frederick T. Steinway, treasurer, and Dr. Raymond Kendall, executive director.

Philadelphia Group On Tour

(Continued from page 19)

Philadelphians as far South as New Orleans, and as far West as Vancouver, B. C., marks the first cross-country trip in eight years for the Philadelphia Orchestra. The transcontinental tour begins April 29 in Buffalo, N. Y., and concludes June 9 in Columbus, Ohio.

A total of 39 performances in 30 cities will be given by the Orchestra.

Eugene Ormandy will act as conductor, with the assistance of Alexander Hilsberg, associate conductor.

The regular Philadelphia season will come to a close on April 27. The following day Mr. Ormandy and the 110 musicians will embark on the special train which will house them for the duration of the tour.

The opening concert will be given April 29, in Buffalo, New York, following which there will be two performances in Toronto on April 30 and May 1, and six performances at the University of Michigan's Ann Arbor Music Festival on May 2, 3, 4 and 5.

Subsequent bookings are in Saginaw, Mich.; East Lansing, Mich.; Detroit; Indianapolis; Birmingham, Ala.; Atlanta, Ga.; New Orleans; Houston, Texas; San Antonio, Texas; Fort Worth, Texas; El Paso, Texas; Phoenix, Ariz.; Los Angeles; Pasadena; Sacramento, Cal.; San Francisco; Portland, Ore.; Seattle; Vancouver, B. C.; Denver; Omaha, Neb.; Davenport, Iowa; Milwaukee, Wis.; Chicago; Lafayette, Ind., and Columbus, Ohio.

W. E. S.

Lipkin Group Makes Quaker City Debut

Instrumental, Choral, Alliance and Guild Events Are Given

PHILADELPHIA. — Chamber music, sonata recital groups and vocal and instrumental ensembles of unusual variety furnished a plethora of material for concertgoers in past weeks.

The Main Line Community Orchestra made an auspicious public debut at Radnor High School auditorium on March 10. Conducted skillfully by Arthur Bennett Lipkin, the orchestra also presented as soloist Samuel Mayes, principal cellist of the Philadelphia Orchestra, in the Haydn Concerto in D. The orchestra played Dittersdorf's *Symphony in F*, a Lully Suite and Mozart Overture.

The Fourth concert in the Schubert cycle sponsored by the Musical Academy took place in Witherspoon Hall on March 8 when the second part of Schubert's *Winterreise* cycle was given with Margaret Keiser, soprano, and Charles Swier, pianist. The Harmonie Women's Chorus was led by Leopold Syre in several choral works. Choral works and instrumental and vocal solos formed the Matinee Musical Club's juniors and juveniles' program under Helen Hinner at the Bellevue-Stratford on March 28. The Germantown Symphony led by Mr. Lipkin played in Germantown High on the same day with James Montgomery as soloist. Also on the same date, J. W. F. Leiman led the Youth Orchestra at Witherspoon Hall.

Conducted by Harold Gilbert, the Mendelssohn Club gave a concert on March 30. Robert Elmore, organist, and Alyce Bianco, pianist, were accompanists. Another choral program brought a performance of *The Lamb of God* by W. W. Gilchrist, directed by Alexander McCurdy on March 17 in commemoration of the 100th anniversary of the composer's birth.

Irwin Hoffman, violinist, and Robert Parris, pianist, gave the second in a series of sonata recitals at the Art Alliance on March 29. The first took place on March 15. At Ethical Society Auditorium under Musical Academy sponsorship, Carol Malsh, violinist, was assisted by Waldemar Liachowsky at the keyboard in a well played program.

On March 11 at the Barclay, a Philadelphia Conservatory of Music concert offered Dorothea Persichetti, Boris Koutzen, Samuel Rouens, Elsa Hilger, instrumentalists; Carolyn Dil-

ler, soprano; Marian Bradley, contralto; Maria Ezerman Drake and Allison Drake, pianists, as soloists.

Under the auspices of the Art Alliance, a recently formed trio consisting of Vladimir Sokoloff, pianist; Jascha Brodsky, violinist, and Orlando Cole, cellist, gave a successful initial concert at the Barclay ballroom on March 12. Music by Brahms, Beethoven and Shostakovich found the group qualified in their art.

The Guild for Contemporary Music sponsored another concert at the Alliance on March 14. Erwin Groer and Walter Miller gave the premiere of a Sonata for viola and piano by Edmond DeLuca and Natalie Ryshna played piano sonatas by Persichetti and Prokofiev. Songs by Jane Kolb were sung by Kathryn Kreider, soprano, with the composer at the piano. Conducted by the composer, a chorus from the Women's Glee Club of the University of Pennsylvania sang William R. Smith's *Three Pieces*.

An Academy of Music concert led by Herbert Fiss engaged Geraldine Willier, soprano; Robert Grotters, baritone, the Franklinville Quartette Club and orchestra of the Philadelphia LaScala Opera. A Philadelphia Music Club concert brought a piano octette directed by Louise A. Aikens; Ethel Frey, soprano; Ruth Evans,

(Continued on page 26)

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"Accent on Youth"—Keynote of Annual Three-Day Spartanburg Festival

Loris Burnette Wins \$500 Award—Paula Lenchner Appears with Orchestra

SPARTANBURG, S. C.—Loris Dean Burnette, a dark-haired, dark-eyed lass from the Corn Belt came down to the Cotton Belt and walked away with the coveted \$500 Graduate Voice Scholarship, awarded by the Spartanburg Music Festival Association to the contestant meeting all the re-

quirements of the Festival Committee.

Miss Burnette from Decatur, Ill., won this award over A. J. Smith, tenor, and Mary Ruth Moore, contralto. This is the first scholarship given by the Festival, and the interest in the contest was keen.

The Festival opened this year on March 21, and the three days following were filled with musical contests, recitals and concerts. It closed with the student recital, on March 24. Spartanburg, "In the heart of the Piedmont," has been the center of musical and cultural activities for several decades.

With the return from the armed forces of many of its younger singers, and the dormitories of Wofford College again filled with young men, the Festival Association hopes to expand its program next season. President Sessions stresses the Festival's "accent on youth," hoping that each season more opportunities can be offered for the youthful musician.

The program this year attracted several thousand persons to its various events, starting with a performance of Gilbert and Sullivan's H.M.S. Pinafore, conducted by Leroy Tebb, guest-instructor this season in the voice department of Converse College. The Spartanburg Symphony, composed of townspeople, college students and teachers of the College, gave an admirable accompaniment.

On Friday morning, a concert of interest was presented when the Festival introduced Ralph Kirkpatrick, harpsichordist. He gave an informal Converse Music faculty, gave excel-

lent accompaniment and also played the Overture to the Marriage of Figaro, Clifford Demarest's Tone Poem, Sunrise at Sea and Dvorak's Symphony in E minor.

The contest for the \$500 Graduate Scholarship, in voice, was held Saturday morning, with the teachers of the Converse School of Music as judges.

Elizabeth Lockhard and Margaret Guy, student pianists at Converse College, won \$25 awards each in a contest for the interpretation of Mozart works, and Margaret Willauer, also a Converse College student, won a like award for her singing of a Mozart aria. A band clinic was held on Saturday and a band concert given Saturday night.

The Festival closed Sunday with a recital by Converse School of Music students in piano and voice, with the award winners as soloists. Much credit for the success of the Festival goes to Edwin Gerschevski, Dean of Music at Converse College.

DOROTHY LANE SEIFERT



The Spartanburg Symphony with Paula Lenchner, soprano, and A. W. Bleckschmidt, conductor.



Loris Dean Burnette, from Decatur, Ill., winner of \$500 Festival Graduate Scholarship in Voice

Golden Gate Hears Major Recitals

Anderson, Schnabel and Bjoerling Offer Programs

SAN FRANCISCO. — A magnificent recital by Marian Anderson with Franz Rupp at the piano, one by Artur Schnabel and a song recital by Jussi Bjoerling, have been the major concert events of the month.

Less pretentious but no less interesting was a chamber music program by the Music Lovers Society featuring the premiere of Halsey Steven's Trio which won the Federated Music Clubs' award for a chamber music composition in 1945. It proved an extremely interesting work as played by Margaret Tilly, Frances Wiener and Herman Reinberg.

On the same program was Teleman's Quartet for flute, viola, cello and piano; Bach's Sonata in B Minor for flute and piano played by Merrill Jordan and Miss Tilly; and Strauss' piano Quartet played by Miss Tilly, Miss Weiner, Lucien Mitchell and Mr. Reinberg.

One of the most distinguished song programs to be given here in many months was that of Joseph James, Negro baritone, who sang in the St. Francis Hotel Colonial Room under the auspices of the Church for the Fellowship of All Peoples. It consisted of early English songs by Rosseter, Giles Earle, Cavendish and Hilton; excerpts from Bach's Cantata No. 56, a group of songs by Borodin, Debussy's Three Ballads by Francois Villon; and Vaughan Williams' The Water Mill, Bright is the ring of words, Heart's Haven and Let us now praise famous men.

Tremendous popular success was enjoyed by Jussi Bjoerling in recital in the Opera House on the Opera Association's concert series. The tenor was at his best in operatic arias and in songs by Alfvén and Sibelius but it can not be said he fulfilled the expectations of those who remembered his exquisite singing with the San Francisco Opera prior to the war. Frederick Schauwecker provided excellent accompaniments.

A program of uncommon interest was finely played by Jakob Gimpel before a handful of people in the Veterans Auditorium under the management of Lulu J. Blumberg. The program included sonatas by Haydn and Chopin, and an arresting cross-section of modern works: four Mazurkas by Szymanowski, and two Etudes each by Ernst Toch, Scriabin and Debussy, plus Chabrier's Bourée Fantasque.

An afternoon of chamber music at the home of Mrs. Marcus Koshland brought beautiful performances of the Brahms Piano Quartet Opus 26 in A, and the Schubert Trout Quintet. Participating players were Alice Morini, pianist; William Wolski, violinist; Ferenc Molnar, violinist; Boris Blinder, cellist and Philip Karp, at the double bass in the Schubert.

MARJORY M. FISHER

Recitals Thronged In Baltimore

BALTIMORE.—Peabody Friday afternoon recitals given on Feb. 1 by Nan Merriman, mezzo soprano, with Paul Myer at the piano; on Feb. 8 by Roman Totenberg, violinist, with Milton Kaye at the piano; on Feb. 15 by Martial Singher, baritone, with Paul Ulanowsky at the piano were heard by large audiences. Jascha Heifetz, violinist, with Emmanuel Bay at the piano, played before a capacity audience at the Lyric on Feb. 7. The applause brought numerous encores. C. C. Cappel was the local manager.

Eugene Martinet presented Paul Draper and Larry Adler at the Lyric on Feb. 14. Mr. Adler is a former

Baltimorean. With amazing technique, fleetness, resonance and varied color, the artist aroused the audience to cheers. Arthur Ferrante, assisting pianist, gave sympathetic support. As for Mr. Draper, his dancing and miming invite superlative recognition. F. B.

Hackensack Has New Civic Association

HACKENSACK, N. J.—A new Civic Music Association, organized successfully here on Jan. 29, presented for its first attraction the Salzedo Ensemble on March 3. Concerts to come include Thomas L. Thomas on March 29, Isaac Stern on April 16 and Luboshutz and Nemenoff on May 2. Arnold A. Hart is president of the association; Mrs. Kenneth L. Demarest is secretary; Victor D. Banta is treasurer, and Mrs. William J. Greenfield (formerly Mildred Rose, soprano) is vice-president.

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Nation's Orchestras

(Continued from page 18)

Overture and ended with Schubert dances arranged by himself and a magnificent Prelude and Love-Death from Tristan and Isolde.

Past the half-way mark in the Philharmonic season Mr. Wallenstein programmed Sibelius' Fifth to commemorate the composer's 80th year on Feb. 28 and March 1. The concert list was arranged around the soloist, John Charles Thomas.

Mr. Thomas made an effort to give his best in this appearance with the orchestra and his best is very good, as everyone knows. He sang numbers by Handel, Marx and Richard Strauss. Copland's Appalachian Spring was admirably performed by Mr. Wallenstein. The New England spirit which dominates this dance suite was heard throughout the apt interpretation.

ISABEL MORSE JONES

Wallenstein Offers New Composition

LOS ANGELES.—Alfred Wallenstein is winding up the season of the Southern California Symphony with exceptionally interesting programs in the Philharmonic Auditorium of Los Angeles. In March soloists were Bronislaw Gimpel, violinist; Shibley Boyes, pianist, and Jennie Tourel, mezzo-soprano. The first two appeared on March 14. The program included Glazunoff's Violin Concerto and D'Indy's Symphony on a French Mountain Air with solo piano. Eric DeLamarter conducted on March 15 at an hour's notice because of the illness of Mr. Wallenstein.

Mr. Wallenstein was in fine form on March 21 and 22. He led the first



AFTER A SAN ANTONIO PERFORMANCE

Ethel Bartlett and Rae Robertson, recent guest soloists with the San Antonio Symphony under the direction of Max Reiter, with Mr. Reiter, Mrs. Pauline Washer Goldsmith, organization chairman of the Symphony Society of San Antonio, and Mr. E. H. Keator, President.

Francescatti Plans European Visit

At the conclusion of his American concert tour in May, Zino Francescatti will return to his native France for the first time in five years. The violinist will be accompanied by his wife, Yolande Potel de La Briere, and



Ben Greenhaus

Zino Francescatti with Mme. Francescatti, who used to be a violinist also, at the piano

will meet his mother in Paris. During the war, Mr. Francescatti's mother lived in his native Marseille with his brother, Raymond, who was killed in an air raid.

Mr. Francescatti will appear as soloist with Charles Munch conducting the Conservatoire Orchestra in Paris three times in May. He will also play at the Lucerne Festival in Switzerland and will make a three months' tour of Scandinavia, Holland, Belgium, Switzerland, France and possibly England. He will return to the United States for a coast to coast tour in January 1947. In his current tour the violinist appeared 30 times as soloist with 18 leading orchestras of the United States and Canada, and he introduced Darius Milhaud's new Suite for violin and orchestra in several cities.

performance of Elinor Remick Warren's atmospheric and skillfully orchestrated Crystal Lake. Miss Tourel's artistry won the audience. She sang arias by Rossini, Tchaikovsky and Stradella, and Duparc's L'Invitation au Voyage with a flexible, fine-textured voice.

The Janssen Symphony, appearing in the Wilshire-Ebell Theatre, played the Symphony No. 6 by Sibelius and the Tchaikovsky Romeo and Juliet under Werner Janssen. Jan Peerce sang opera excerpts and songs by La Forge and Rachmaninoff. He is very popular here.

ISABEL MORSE JONES

Detroit Symphony Ends Twentieth Season

DETROIT.—Erica Morini, violinist, was acclaimed by nearly 5,000 persons when she appeared on March 14 as soloist with the Detroit Symphony in its 20th and final concert of the 1945-46 season, an occasion that marked the farewell appearance of the organization in Masonic Temple. Henceforth, all symphony activities will be concentrated at Music Hall. Miss Morini displayed depth of feeling and all-conquering technique in a work that almost did not seem to warrant that lavish attention, the Bruch Concerto in G Minor. Karl Krueger conducted Weber's Freischütz Overture, Sibelius' First Symphony and the Scherzo-Impromptu by the Detroit organist August Mackelberghe.

The previous week Mr. Krueger offered an all request orchestral program: Mozart's Symphony No. 41, Debussy's La Mer and the Prelude and Good Friday Music from Parsifal and the Flying Dutchman Overture by Wagner.

Dirk Van Emmerik, first oboist, was heard in two concerts with the Symphony on Feb. 28, one by Handel, the other by Cimarosa. The latter work was the high spot of the evening, which included Handel's D Major Overture, Williams' Fantasy on a Theme by Tallis, Mason's Suite after English folk songs and Tchaikovsky's Romeo and Juliet.

SEYMOUR KAPETANSKY

Dallas Orchestra Gives Four Concerts

DALLAS.—The Dallas Symphony was heard by enthusiastic audiences in four programs during March. The soloist on March 10 was Werner Gebauer, concert master, who played William Walton's concerto. Antal Dorati conducted.

On March 17, a special concert,

not on the subscription list, was given, with Igor Stravinsky as guest conductor. Two of Mr. Stravinsky's compositions were played, Scenes de Ballet and Suite from The Firebird.

For the program of all-Wagner music on March 23, Mr. Dorati was again the conductor. The musicianly interpretation pleased the large audience present. Brenda Miller, soprano, was soloist.

For its last program of the season, the Civic Music Association, of which Eli Sanger, is chairman, presented the Cincinnati Symphony under Eugene Goossens. It was the first appearance here of this well known conductor and orchestra, and the large audience was delighted with the fine playing and artistic interpretation of an exacting program. Brahms' Fourth Symphony was the feature of the evening.

MABEL CRANFILL

Two Orchestras Play In Providence

PROVIDENCE, R. I.—The Rhode Island Philharmonic, Francis Madeira, conductor, with Jean Browning, contralto, as soloist gave the third of its regular concerts in the School of Design auditorium on Feb. 28. The large audience enjoyed a program which included the Beethoven First Symphony, Wayne Barlow's Sarabande, two Brahms Hungarian Dances and the Overture to Rossini's Tancred. Miss Browning displayed a voice of beauty and wide range in Dido's Lament and the Habanera from Carmen. Encores were demanded and presented.

The Boston Symphony appeared in the Metropolitan Theatre on Jan. 29 and Feb. 19. Sir Adrian Boult was guest conductor for the former and Richard Burgin led the latter. Particular interest was aroused by Sir Adrian's program which was selected entirely from English composers. The music for Vaughan Williams' Masque, "Job," was given a first performance here and the variety of mood and dramatic impact of the music proved it a work of importance. The second program brought the Symphony of Franck, Haydn's Symphony in B Flat, No. 102 and The Roman Carnival Overture by Berlioz.

ARLAN R. COOLIDGE

Visiting Orchestras Lauded in Newark

NEWARK.—The Rochester Philharmonic, with Leonard Bernstein conducting, and with Robert Goldsand as piano soloist, filled the Mosque Theatre to capacity recently. The concert, given under the auspices of the

(Continued on page 30)

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Blitzstein's The Airborne Given Under Bernstein

New York City Symphony, Leonard Bernstein conducting. City Center, April 1, evening:

Overture, The Abduction from the Seraglio Mozart
Concerto in D (K. 218) Mozart
Werner Lywen, violinist
Symphony, The Airborne. Marc Blitzstein
Orson Welles, monitor; Charles Holland, tenor; Walter Scheff, baritone, soloists; Male chorus from the Collegiate Chorale, Robert Shaw, director (First performance)

If the roar of applause, vocal and manual, of a first-night audience be criterion, Mr. Blitzstein's symphony already is immortal. Rarely has the performance of a new composition been greeted with such enthusiasm in New York. Breathless interest (punctuated, it must be reported, by a few irreverent giggles) was concentrated upon the work from its first to its 50th, and last, minute, and then the jury gave its verdict in an ovation which acquitted the composer and all of his collaborators with honors and a clear recommendation for clemency in Valhalla.

Sober reflection suggests that these well-disposed jurors may have been swayed somewhat by Mr. Bernstein's eloquence and the loudness of Mr. Welles' voice. The composition itself is a kind of oratorio with commentator. It is an epic on the birth and progress of the airplane as an instrument of (mainly) destruction, and, of course, has much to say about its employment in the recent war, ending with the speaker admonishing the world to use its wings "Not without Warning! Warning! Warning! Warning!" Its 12 sections include solos, choruses with incidental solos, quartet ensembles, recitations and orchestral interludes.

The intent, certainly, was noble, and the emotional derivation, considering that the composition was commissioned by the 8th Air Force, bona fide. The treatment, while suffering the usual malaises of works of this

aesthetic, was highly satisfactory. More satisfactory, for instance, than Robinson's Ballad for Americans, or Copland's A Lincoln Portrait. Its weaknesses lay in the almost insuperable difficulties of rendering vernacular prose in music, and of making a narrator, or speaker, anything but an extraneous and distracting factor in a musical performance.

Everyone strove mightily. Soloists and chorus imparted their mouthy, angular lines with considerable adroitness, and Mr. Blitzstein managed somehow to find rhythmic figures and melodic lines to fit them plausibly, if not enchantingly. Mr. Welles alternately cooed and shouted his lines into the microphone in the best Union Square tradition. But the star of the performance was Mr. Bernstein. Rarely have we seen a man so completely immersed in another man's work. He knew every cue, every subtlety of phrase, every nuance of timing as though he had written the score himself. He sweated freely, and if he failed to put the thing over to the composer's satisfaction, nobody ever will. No matter what eventuates, Mr. Blitzstein owes him a large debt of gratitude.

Getting back to the music, much of it already is as dated as Beethoven's The Victory of Wellington, and probably will be no better known within two seasons. It is too time-bound, both in topic and style, to survive. There is a Hurry Up and Wait chorus which should have a transient popularity with T-B-B choirs; and the song of the bombardier writing to his girl (baritone solo) has Hit Parade possibilities. Beyond these, the outlook is not rosy.

Another luminary of the evening should not be overlooked. That was Mr. Lywen, concertmaster of the orchestra, who gave one of the best accounts of the Mozart Concerto we have had in some time. His tone was large and refined; his intonation was mostly perfect, and he had a decided sense of style. We should hear more of this young violinist before too long.

E.

ORCHESTRAS

(Continued from page 12)

when a concert rendering stimulates the desire to hear the music in the setting the composer planned for it.

On the whole it was not the wisest program making imaginable to place the novelty between Beethoven and Bach. The early Beethoven Symphony was presented with marvelous clarity and beauty of orchestral tone, though with some singularly unorthodox tempos and a couple of very tasteless retards in the first movement. The Fifth Brandenburg Concerto was played with a reduced orchestra and the concertino divided between Richard Burgin, concertmaster, Georges Laurent, flute, and Lukas Foss, piano. Of their contributions it was the magical flute playing of Mr. Laurent which stood out most memorably. Mr. Foss, though he performed the clavier part very smoothly, lacks the brilliance and the keen virtuosity which, in particular, the great solo cadenza demands.

P.

Kneisel String Symphony

Frank Kneisel, son of the late founder of the famous Kneisel Quartet, appeared at the Town Hall, March



Frank Kneisel



Joseph Szigeti

17 as conductor of an ensemble of young men and women called the Kneisel String Symphony and new to this city. In the course of the evening Mr. Kneisel was also heard as violinist in which role he is not wholly unknown here. The program with which the String Symphony made its local bow consisted of Sam Franko's arrangement of Vivaldi's D Minor Concerto Grosso, Schönberg's Verklärte Nacht, Chausson's Concerto in D, for violin, piano and string quartet, and Tchaikovsky's Serenade. The piano part in the Chausson Concerto was played by Thomas Richner.

An ensemble like this String Symphony can play an important part in the musical affairs of the town, especially since it is composed of talented and enthusiastic musicians. Its work still calls for a good deal of technical grooming and it remains to be seen whether Mr. Kneisel can give this to his charges. He is a leader of animated gestures and a wide, sweeping beat, who often lays disproportionate emphasis on instrumental voices which do not call for such stress and accentuation. There could be no doubt of his affection for a work like Schönberg's rather dated and hyperromantic tone piece. Yet its performance was often faulty in perspective, deficient in balance and imprecise in attacks.

It was dubious wisdom to follow up this highly chromatic score with another of such unrelieved chromatic texture as Chausson's Concerto, which sounds sadly old-hat today and, for all its leanings on César Franck's harmony and cyclical method, gets nowhere. Mr. Kneisel is a more experienced violinist than conductor, though his tone often sounded shrill and wiry. For its part the composition demands more suavity and sensuousness of execution than it received. The piano playing of Mr. Richner, however, was limpid and thoroughly musical.

P.

Szigeti Soloist With Philadelphians

The Philadelphia Orchestra, Eugene Ormandy conducting; Joseph Szigeti, violinist, soloist. Carnegie Hall, March 19, evening:

Symphony No. 36 in C (Linz)....Mozart
Concerto in D Minor.....Bach
Poème.....Chausson

Mr. Szigeti
Daphnis et Chloé, Second Suite....Ravel

Mr. Szigeti made his American debut with the Philadelphians just 20 years ago, thus his present appearance was somewhat in the nature of an anniversary celebration. Perhaps it was this circumstance that caused the violinist to so far extend himself as to play both the Bach Concerto and the Chausson Poème in one program. Under ordinary circumstances, either of these works alone can be considered a good evening's work for the soloist. Especially is the Bach, which we are accustomed to hear as a clavier vehicle, a tremendous assignment for the violin. The two Allegros bristle with difficulties relating to rhythm, speed, intonation and tone quality, and the Robert Reitz version of the concerto which Mr. Szigeti plays minimizes none of them. It probably is impossible to cope with them all with

(Continued on page 29)

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COMMUNITY ASSOCIATION CELEBRATES HILDE SOMER'S BIRTHDAY
Gathered around the festive board are (l. to r.) H. W. Carver, President of the Wewoka Association; Miss Somer; Mrs. S. J. Doyle, member of the Board, whose birthday was the same day; Everett Wilcox, Concert Arrangements Chairman; and, pouring tea, Mrs. Tom Morton, member of Board.

WEWOKA, OKLA.—The entire membership of the Wewoka Community Concert Association was invited to a reception following Hilde Somer's recent concert to congratulate her on the occasion of her 24th birthday. Held at the Wewoka Community Building, the party was attended by over 450 of

the Association members.

Mrs. Howard Coleman, Secretary of the Association, and Mrs. Tutt Thompson, Publicity Chairman, discovered upon reading Miss Somer's press-book that the young pianist was booked to appear in their city on her birthday, and they immediately wrote her asking if she would enjoy having a birthday reception. Also honoring Mrs. S. J. Doyle, member of the Board of Directors, whose birthday was the same day, the Association presented Miss Somer and Mrs. Doyle with orchid corsages. The Wewoka series this season also included Donald Dame, tenor, and John Sebastian, harmonica virtuoso.

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Traviata Offered By Midwest Opera

Small Group Wins Distinction — Holmes Ballet Attracts

CHICAGO. — The Midwest Opera Company recently gave a highly successful presentation of Verdi's *La Traviata* at the Eighth Street Theatre under the authoritative direction of William Fantozzi. The performance was one of the best ever given here by a small opera group and the audience which packed the theatre to capacity was effusive. Carole Stafford, William Conroy and Algerd Brazis sang the principal roles.

Many ballet groups and chamber ensembles have enlivened the Chicago stage in the past few weeks. Notable among these was the dance recital of Martha Graham at the Civic Opera House on March 17, and the Berenice Holmes Ballet which appeared in the Eighth Street Theatre offering *Side Show*, *Fleurs du Mal* and *The Wooden Prince*, with choreography by Miss Holmes, and *Los Caprichos* by Romola James. The music for *Fleurs du Mal* was written by Neal Kayan who, together with Marina Dorn, provided piano accompaniments.

On March 10 the Ukrainian Women's Chorus gave a concert in Kimball Hall with Anna Cham, violinist and Clara Friend, pianist as assisting artists. The Britt Trio recently offered chamber music by Cras, François and Fauré at the Arts Club; the final program of the Newberry Library series on March 1 (repeated on March 5) brought the Chicago Symphony Quartet in music by Orlando Gibbons, Matthew Locke, Purcell, C.

P. E. Bach, Strazzer and Mozart; the Illinois Federation of Music Clubs presented the second of its chamber concerts on March 11 in the Congress Hotel when music for chamber orchestra, woodwind quintet and string trio was ably performed by eleven first-desk players from the Woman's Symphony. Lillian Poenish conducted. Florence Henline's authoritative pianism was heard in Wolf-Ferrari's *Chamber Symphony*.

The Russian Trio offered an uninviting program at the Arts Club on March 5 but played with such distinction that it proved well worth hearing. It included an early Trio of Dvorak in B Flat and a Bach sonata for violin and piano arranged by Otterstrom. The Gordon Quartet made its second appearance in the University of Chicago chamber series at Mandel Hall on March 8. Robert Lindemann, clarinet, joined the group in the Brahms Quintet. Other works were by Ravel and Mozart. Jesse Meriwether was heard in piano recital at the Eighth Street Theatre.

RUTH BARRY

Notables Throng Chicago Halls

Traubel, Lehmann, Milstein, Casadesus and Local Artists Heard

CHICAGO.—Recitals by many of the most noted singers and instrumentalists of the concert world today enlivened the past several weeks in local recital halls. Capacity audiences were the rule.

Helen Traubel appeared in Orchestra Hall on March 9 giving glowing interpretations of Schubert, Strauss and Wagnerian excerpts; and the art of the song, as explored in the Musical Arts Song Cycle series, reached its culmination in the Lieder recital on March 19 by Lotte Lehmann, the third artist to appear under the auspices of the Adult-Education Council in Orchestra Hall. Jussi Bjorling was also greeted by a friendly audience for his Orchestra Hall recital on March 3 after a long war-time absence.

Milstein Performs

Distinguished instrumentalists appearing were Nathan Milstein, violinist, bringing the History and Enjoyment of Music series to a close on March 10 in the same hall. Precision and unerring virtuosity were displayed. In the same auditorium, Robert Casadesus, pianist, offered a beautifully played program on March 11; Witold Malczuzynski, pianist, was heard earlier in the season, displaying poetry and brilliance in his interpretations, and Gregor Piatigorsky gave a notable cello recital on March 4 offering a wide variety of music with distinction.

Other recitals of note and more than passing interest were given by Dorothy Lane, harpsichordist, in Kimball Hall on March 11; Leo Sowerby, assisted by John MacDonald, bass-baritone, in an organ recital, March 12; Virginia Sellers, in Kimball Hall on March 15; a benefit concert for Russian amputees played by Fritz Ziegler, violinist; Ruth Kaufman, pianist; Shirley Evans, cellist, at International House, March 16; Helen Kettner, pianist, at Kimball Hall, March 17; Eleanor Warner, soprano, winner in the Society of American Musicians Young Artist contest in Kimball Hall March 20, and another soprano debutant, Margaret Hanson, in the same hall on March 22.

The recital of Laura Howardsen, attractive young lyric soprano, drew a capacity audience to Kimball Hall on March 12. In a widely varied pro-

gram that included songs in five different languages, Miss Howardsen proved that she is an artist of unusual versatility. Her clear, well-focused soprano was light and flexible in florid airs by Bach and Hasse, and it took on warmth and tenderness in Lieder of Brahms, Strauss and Schubert. She was at her best in French songs by Saint-Saens, Moret and Duparc.

Still other artists swelled the long list of recitalists: Hortense Love, soprano, in Kimball Hall; Shirley Effenbach, pianist, in the same auditorium; on March 3 in the Eighth Street Theatre, Stefan Kozakevich, baritone; Zinaida Alvers, contralto; Nadine Ray, soprano; Ilya Tamarin, tenor, offered Gems of Russian Music with Anton Rudnitsky at the piano. The concert was sponsored by the Chicago District Committee of the American Russian Fraternal Society of the I.W.O. Veloz and Yolanda in Dansations of 1946 were presented at the Civic Opera House and Richard Pick, guitarist, gave a recital in Kimball Hall.

On March 4, Adrienne Moran Reisner, organist, winner in the young artist contest of the Society of American Musicians gave a distinctive recital in Kimball Hall, and Geraldine La Sanke, violinist, was heard in the same auditorium on March 5.

Earlier in the season, Richard Tucker, Metropolitan Opera tenor, made his debut in Chicago in Orchestra Hall; Janet Fairbanks, soprano, and Henry Jackson, pianist, presented music by Poulenc in recital at International House; Jaroff and the Don Cossacks, returned; Louis Crowder of Northwestern University School of music gave a piano recital; Martial Singher, baritone, appeared in Orchestra Hall; and Nancy Pennington, composer-pianist, gave a recital in Kimball Hall.

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Of true distinction also were recitals
by the cellist Gregor Piatigorsky and
the Metropolitan Opera's remarkable
singing-actor, Ezio Pinza. Both these
admirable musicians appeared at
Symphony Hall in the Celebrity
Series of Aaron Richmond. This was
only the second recital that Mr. Piatigorsky
had given here in more than
15 years of seasonal visits. A sizable
program displayed Mr. Piatigorsky at
his interpretive best, which is more
than considerable.

Mr. Pinza, coming a week later,
was not in his best voice. He may
have had a slight cold; at least his
voice did not show quite its usual
ring and freedom.

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Bauer-Toland

On its tour of the states the Opera for Everyone group is pictured just before
its recent appearance in Detroit's Music Hall. Left to right are Hans Matschek,
accompanist; Frederick Jagel, tenor; Marita Farrell, soprano; Eleanor Knapp,
mezzo-soprano, and Richard Bonelli, baritone. The ensemble is under the manage-
ment of W. Colston Leigh.

That proficient violinist, Louis
Kaufman, gave an enjoyable concert
in Jordan Hall of music that mostly
was off the beaten path. Not all of
it was good, the Delius Sonata is
merely gooey, in a romantic way, but
the greater part was of interest. New
to Boston were the American Circle
of Gardner Read and Aaron Copland's
Hoe-Down, bright if self-conscious
Americana. Also new were the Aria
and Toccata (1946) by Robert Mc-
Bride, music of greater sophistication
than either the Read or Copland.

Bernhard Weiser visited us again,
this time showing greater poise in
his piano playing. His program tra-
versed the Schumann C Major Fan-
tasy, four Sonatas by Scarlatti,
Rondo Fantasy by Lukas Foss, the
pianist's own Etude and pieces by
Prokofieff, Mendelssohn, Rachmani-
noff and others.

Bach's The Musical Offering came
to performance at the hands of the
Collegium Musicum of Cambridge,
and the Bachian faithful turned out
for it. Not often can you hear in
flesh-and-blood performance either
The Musical Offering or The Art of
Fugue. The players were Erwin
Bodky, harpsichord; Frances Drinker
Snow, flute, and a string sextet com-
posed of Lois Porter, Klaus Lep-
mann, Quincy Porter, Wolfe Wolfen-
sohn, Judd Cooke and Iwan d'Archam-
beau. This concert brought to a
close the season of the Collegium
Musicum.

Hugo Kaudler's conservative but
pleasurable Eighth Quartet was given
a first Boston hearing by the Stradi-
various Quartet at Sleeper Hall. This
was the third of the four concerts
sponsored by the Boston University
of Music and the Elizabeth Sprague
Coolidge Foundation. The evening
also brought forth a Divertimento for
violin and cello by Ernst Toch, the
original version of Hugo Wolf's
Italian Serenade and A Minor Quar-
tet of Schumann.

Borovsky Performs

Alexander Borovsky bade us a
temporary goodbye with a very good
piano recital at Jordan Hall, playing
Bach, the last Sonata, Op. 111, of
Beethoven, read admirably in the first
movement but not with consistent
profundity in the second; Prokofieff,
Medtner and Chopin.

Claudio Arrau, piano, and Joseph
Szigeti, violin, gave a program of
Beethoven Sonatas in, of all places,
Symphony Hall. Their list comprised
the sonatas in D, Op. 12, No. 1; G
Major, Op. 96, and the Kreutzer.
Though each is an admirable musician
in his own right, their temperaments
and talents did not seem well-mated
for a sonata recital.

Gladys Swarthout closed the season
of Boston Morning Musicales at Hotel
Statler for the benefit of the Boston

School of Occupational Therapy. She
was in good voice and she sang not-
ably well. Oscar Straus, the famed
composer of The Chocolate Soldier,
and his son Erwin, who wrote Festa
Mexicana, both appeared in Sym-
phony Hall at a "festival" of music
by the Strausses, father and son, and
Oscar Straus. The audience was
enormous.

Katharine Baxter exhibited her
solid progress as a musician at her
piano recital in Jordan Hall. Her
program featured a Bach Fantasia and
a D Minor Sonata by Cimarosa, and
included pieces by Schumann, Scar-
latti and Beethoven. Fritz Jahoda,
making his Boston debut, impressed
as an even and well-schooled pianist,
and favored us with Alban Berg's
First Sonata which may never have
been heard here before.

Early Music Played

Old music by Couperin "Le Grand,"
Handel, Telemann and Buxtehude
were brought forward at the season's
last concert by the Society of Early
Music. The artists of the Boston So-
ciety of Ancient Instruments were
Paul Federowsky, Albert Bernard,
Alfred Zighera, Gaston Dufresne and
Putnam Aldrich. A distinguished
gathering of musicians, they provided
a distinguished concert. They were
joined by Olga Averino, soprano.

G. Wallace Woodworth presided
at the annual joint concert by the
Harvard Glee Club and Radcliffe
Choral Society at Sanders Theatre,
over in Cambridge. As usual, their
program had novelty, dignity and con-
sistent distinction. Zoltan Kodaly's
Te Deum Laudamus was introduced
to these parts. The Actus Tragicus,
or Cantata No. 106 of Bach, and
music of Carissimi, Schütz and Pales-
trina were included.

Also among outstanding recitals of
the fortnight was that of the gifted
if not completely matured Negro so-
prano, Ellabelle Davis. At Jordan
Hall she offered a distinguished and
novel program that ran from Monte-
verdi to Virgil Thomson and Paul
Creston.

Harold Rubens, Welsh pianist, gave
his first local recital. His technique
is big but musical feeling, on the basis
of this recital, seemed another matter.

A recital was also given by the
young pianist-composer Cecile La-
Veille; Alan Hovanes conducted a
concert of his own Armenian music,
and Wheeler Beckett concluded
another of season of Youth concerts.
CYRUS W. DURGIN

Ferguson a Vice-President Of Community Concerts

Robert Ferguson, vice-president of
Community Concerts, was incorrectly
designated as eastern manager in the
caption under his photograph which
appeared in our Special Issue.

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Renzo

Lorna Byron, the star of Romberg's concert tour, and recently seen in the revival of Victor Herbert's operetta, *The Red Mill*, who has been signed by Albert Morini Concert Management

Philadelphia

(Continued from page 20)

mezzo-soprano, and William Boyd and Elizabeth Dickinson, pianists.

Earlier concerts under the auspices of the Settlement Music School offered the Guilett String Quartet and at a Tri-County Concerts event, the

Budapest String Quartet appeared in Radnor High. The Art Alliance sponsored a talk by Walter Piston entitled *What Is American Music?*, after five Philadelphia Orchestra musicians played his Quintet for flute and strings at the Barclay Ballroom.

Chamber music also brought a University of Pennsylvania Museum concert in a series under Joseph Barone's direction. Yasha Kayloff, Mr. Barone, Leonard Frantz, Benjamin Gusikof, Fritz Kurzweil and Diran Amekyan were participating artists. Brenda Lewis, soprano, was soloist with the Pops Orchestra under Max Leon's direction in Town Hall singing music from various operas and operettas. The orchestra listed as a first performance Morris Surdin's setting of melodies from Oklahoma!

WILLIAM E. SMITH

LaScala Revives Andrea Chenier

Polish Opera, Moniuszko's *Verbum Nobile*, Reveals Melodious Score

PHILADELPHIA.—Conducted by Giuseppe Bamboschek, Giordano's *Andrea Chenier* was "revived" by the Philadelphia LaScala Opera Company at the Academy of Music on March 21. Kurt Baum proved a fortunate selection for the title role; George Czaplinski was excellent as Gerard; Elda Ercole sang Madeleine and other parts were taken by Mildred Ippolito, Nino Ruisi, Ralph Telasko, Lilian Marchetto, Jeanne Darnell, Francesco Curci, John Santamaria, Wilfred Engelman, John Miller and Mildred Martin.

Moniuszko's *Verbum Nobile*, given in Polish at Town Hall on March 12 with Walter Grigaitis conducting, was a novelty. Under the auspices of the Paderewski Society of Philadelphia, the comic opera revealed much melodious music. Alfred Orda, Polish baritone, carried off the vocal honors and excellent also was Alexander Bossin, bass. Rita Mitchell, youthful local soprano, pleased as the heroine; Frank Reiter, tenor, and Alfred Efenberg completed the cast. The Paderewski Chorus and Polish Folk Dance Circle were also excellent.

Continuing its local season, earlier performances by the LaScala Opera brought Faust to the Academy on March 21. Mr. Bamboschek conducting and with Wilma Spence making her local debut as Marguerite. Nino Martini sang Faust, Nino Ruisi Mephistopheles, and Ivan Petroff Valentine. La Traviata on March 8 under the same conductor had as principals Annunziata Garrotto, Franco Perulli and Donald Dickson, making his debut with the company.

La Favorita with Bruna Castagna, Mr. Perulli, Alexander Sved, Nino Ruisi and others, and an earlier performance of Carmen with Miss Castagna, Mario Berini, George Czaplinski and Frances Castellani substituting for Louisa Mara as Micaela were colorful and exceptionally well produced contributions to the LaScala's repertoire.

WILLIAM E. SMITH

Tourel Recital Hailed In San Francisco

SAN FRANCISCO.—Violin and harpsichord recitals by Alexander Schneider and Ralph Kirkpatrick in the Museum of Art; a performance by Paul Robeson in the Opera House; an inimitable recital by Segovia on his guitar in the Curran Theater; a brilliant piano recital by Rudolf Serkin in the Opera House, and the usual chorus work of the General Plaffoff Don Cossacks made musical events that pleased audiences without being really newsworthy.

But newsworthy in the extreme was Jennie Tourel's first San Francisco recital which made all the critics bring out their superlatives in praise of her

vocal artistry and musical discrimination. George Reeves was her accompanist.

Newsworthy in contrary fashion was Baccaloni's *Commedia dell'Arte* Players which was fully damned by the critical fraternity and discerning auditors. To bring such a show into the same house wherein Baccaloni has scored so many artistic triumphs was unfortunate, to say the least.

M. M. F.

Wagner to Manage Rafael Lagares

Rafael Lagares, tenor born in Cordoba, Argentina, who made his New York debut with the City Center Opera on Nov. 8, 1945, as Alfredo in La Traviata, has entered into an agreement with the impresario Charles L. Wagner for the management of his opera, concert, film and radio work in the United States and Canada. Previously signed for the role of Manrico in Mr. Wagner's forthcoming touring production of Il Trovatore, Mr. Lagares has entrusted the management of his North American career to the hands of Mr. Wagner and his associate, Edward W. Snowdon.

Mr. Lagares came to New York



Bruno

Rafael Lagares

after singing at the Teatro Colon in Buenos Aires, the Teatro Municipal de Santiago in Chile, the National Opera in Mexico City, where he sang opposite Lily Pons, and at the Opera Nacional of Costa Rica. He has also made concert tours throughout Central America, singing with various symphony orchestras under the baton of the late Carl Alwin.

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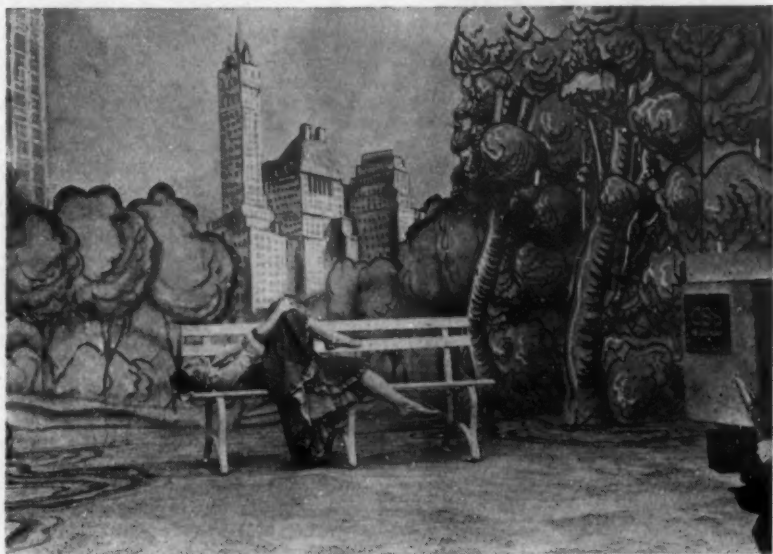
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Sidney Sukoieniq

MUSICAL AMERICA

Choreotones Dance Directors

Air Views on Television Production



Pauline Koner in "Love on a Park Bench" during a CBS Television production of *Choreotones*, a series of ten dance programs

"THE intimacy of television demands real artistry," advise Pauline Koner and Kitty Doner, pioneers and collaborators on a monthly television dance series, titled *Choreotones*, over CBS Television Station WCBW-N.Y. "Pure brilliancy of technique is not enough," they contend. "The ideal television dancer will have first to create a mood, move with controlled fluidity, be aware of the smallest details and never over-project."

Choreotones started in October, 1945. Its dances are especially choreographed for the television medium. Designed for popular appeal, the series centers around a type of modern dance that is motivated by a dramatic theme. The programs are presented with narration and recorded music.

Miss Koner combines the spirit of modernity with the feeling for true dance. She has tremendous vitality, a fine control of her body, grace, a keen sense of the dramatic, and imaginative expression. She made her solo recital debut at the Guild Theater, New York, in 1930.

Miss Koner has recently returned

from an extensive tour of the Soviet Union where she gave seventy concerts—the first foreign dancer since Isadora Duncan to be officially invited by the Russian Government. While there, Miss Koner was also a guest teacher at the Leningrad Institute of Physical Culture for the purpose of introducing the modern dance.

She also has choreographed production numbers at the Roxy Theater in New York three times in the past year. Her dance programs embrace a variety to suit all tastes—sensual dances of Spain and the East; examples of the dance lore of Arabia and Palestine; modern presentations, and amusing surrealist comedy sketches.

Kitty Doner, collaborator with Miss Koner in the *Choreotones* television series, learned to dance from her parents. Her mother came to America as a ballet dancer in Barnum & Bailey Circus, and later became ballet mistress of the Hippodrome, where Miss Doner received her early dance training. At present she is creating dance material and numbers at the New York Roxy Theater.

Koussevitzky Honored By Organists Guild

Serge Koussevitzky, conductor of the Boston Symphony, was to have received an honorary degree conferred by the American Guild of Organists for his work in behalf of American music and composers. The degree which was to have been made on April 13, at the orchestra's last New York broadcast, has only once before been presented to an American conductor.

The program scheduled for the broadcast includes the radio premiere

of excerpts from Benjamin Britten's opera, *Peter Grimes*. The opera was commissioned by Mr. Koussevitzky for performance by the opera department of the Berkshire Music Centre and will be produced there in August for the first time in this country. Also on the program will be Piston's *Prelude and Allegro* for organ and strings, with E. Power Biggs as organ soloist, and Copland's *Appalachian Spring* suite.

Robert Merrill to Fill RCA Victor Summer Spot

Robert Merrill will be the regularly featured soloist on the RCA Victor Show (Sundays, NBC, 4:30 EST) after June 2 for the remainder of the summer. Accompanying him will be a 36 piece orchestra directed by Frank Black. There is a possibility that another soloist and a chorus may be added to the program's roster. Until June Deems Taylor and Kenneth Delmar will continue as featured commentators on the program and the orchestra will be conducted by Raymond Paige.

WNYC Introduces War Rhapsody

Former Lt. Byron S. Schiffman gave the world premiere of his *Prisoner of War Rhapsody* for piano during the American Red Cross program on WNYC on March 29. While piloting a B-17 of the Eighth Air Force, Lt.

Schiffman was shot down over Munich in July 1944 and during the ten months of his imprisonment he occupied his time with composing the rhapsody and with painting.

Toscanini Resumes Duties at NBC

Yella Pessl Is Harpsichord Soloist in Suite from Scarlatti's Good Humored Ladies

Schumann's Second Symphony and Strauss' Till Eulenspiegel constituted the program of the NBC Symphony concert under Arturo Toscanini on the afternoon of March 17. It was a pleasure to hear the first named masterpiece from a conductor who does not start with the assumption that Schumann's instrumentation is necessarily defective. At all events the noble work sounded this time as luminous as if Mendelssohn himself had scored it. Mr. Toscanini, however, has given better performances of Till Eulenspiegel. His tempos this time were excessively fast and marred some of those subtleties which formerly characterized the reading.

The César Franck Symphony and the ballet from Scarlatti's *The Good Humored Ladies*, arranged by Tomasini, were the subjects of the broadcast on March 24. Yella Pessl was the harpsichordist for the Scarlatti music which had more than just antique charm to recommend it. Despite some unfamiliar doings with the tempos—speeding up the first movement, especially the opening measures, and an uncommon slowness in the second—the Symphony had a most affecting performance. Mr. Toscanini let out no slack for cloying sentimental development, yet he maintained the pensive religiosity of the work. As usual, it was the conductor's gift for unceasing rhythmic momentum that turned the trick.

The concert of March 31 was without particular news features unless a couple of very beautiful performances constitute news. The program consisted of only two numbers—the overture to the *Flying Dutchman* and the Third Symphony of Brahms. Listening to the seething disclosure of Wagner's great sea picture one regretted that Mr. Toscanini has never conducted the entire opera. There can be little doubt that his treatment of it would be quite as notable as his Tannhäuser in Bayreuth some 16 years ago. At all events, his reading of the overture was something to be cherished in the memory, despite the acoustics of Studio 8-H. As memorable in its way was his interpretation of Brahms' Third, where poetry, translucence and an unforgettable euphony prevailed through every measure of this loveliest of its creator's symphonies.

Dial Points . . .

The well-known violist and NBC staff conductor, Milton Katims, has been invited to join the teaching staff of the Juilliard School of Music. He will teach an artists' class of advanced viola students. . . . By popular demand Andre Kostelanetz will repeat on April 11 the Latin-America Fiesta which was heard earlier this season on his Thursday night show over CBS. The guests will be Nestor Chayres and Ethel Smith. . . . New times have been set for the Pro Arte Quartet which will be heard over MBS at 11 a. m. on Sundays, starting April 7, and for ABC's Piano Playhouse which moves to Saturdays at 3 p. m.

A series of weekly recitals over ABC has been inaugurated by Vladimir Brenner, pianist. The programs will be heard, beginning April 13, from 12 to 12:30 p. m. . . . Robert Lawrence, who will conduct the CBS Invitation to Music on April 10 and 17, was selected by Ottorino Respighi's

RADIO

widow to conduct the second broadcast which will commemorate the 10th anniversary of the composer's death. Mr. Lawrence will leave the following day to conduct a series of concerts in Italy.

The Dallas Symphony, under Antal Dorati, was to have presented two broadcasts over ABC on April 6 and 13th from 5 to 6 p. m.

Starting May 4th the American Broadcasting Company will carry the Boston Pops concerts on Saturday nights at the time vacated by the Boston Symphony.

Winners Announced In Opera Poll

Aida, Carmen, Traviata, Hänsel und Gretel, Boris and Rosenkavalier Head List

Aida, Carmen, Traviata, Hänsel und Gretel, Boris Godunoff and Der Rosenkavalier received the largest number of votes in the Opera Preference Ballot conducted by the Metropolitan Opera Guild. Announcement of the winning operas was made during an intermission of the final broadcast of the season on March 30. In accordance with an agreement with the Metropolitan Opera Association the winning six will be produced over the air next season via ABC.

Over 123,000 members of the radio audience exercised their privilege to nominate six broadcast operas for the season of 1946-47.


During the voting, requests for ballots were received from each of the forty-eight states, from every province in Canada, from Alaska, the Virgin Islands, the Philippines, Sweden, England, Puerto Rico, Cuba, and the Bahamas. Many letters were also received written in French, Italian, and German. The youngest voter, to the knowledge of the balloting committee, was five years old and the oldest ninety-four.

At least 70 per cent of the ballots were accompanied by letters which thanked the Guild, the Metropolitan, and the Texas Company for making the election possible.

In addition to the 46 operas listed by the Guild, more than 100 other names were inscribed on the ballots by interested writers. Among those were The King's Henchman and The Emperor Jones.



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Choral

A Palm Sunday Anthem By Frances Williams

A FINE anthem for Palm Sunday, Jesus Comes Now, by Frances Williams, with words by Rhoda Newton, is published by Harold Flammer. Written in straightforward four-part choral style for mixed voices, it has a strong processional rhythmic feeling and is melodically attractive and impressive. Miss Williams has also made a highly effective setting for mixed voices in four parts of a text adapted by Miss Newton from the first Psalm under the title, Blessed Is the Man. It is a well-written work suitable for any season of the church year.

Reviews in Brief

An Easter anthem of individual character is *To the Paschal Victim* by William T. Pollak, published by J. Fischer. With its modal feeling it has a special church tinge, while its melodic charm finds an effective culmination in the closing Alleluias. It is written for full four-part choir, singing for the most part in unison but dividing at the close of the different lines of the text taken from the Episcopal Sequence for Easter Day.

O Saviour of the World (Salvator Mundi), by James R. Pears, arranged by Wallingford Riegger, Flammer. An appealingly devotional setting of a text from the Episcopal Book of Common Prayer, suitable for Lent and Good Friday. For soprano, alto and baritone and also for two sopranos and alto.

O Vos Omnes, by G. Croce (1560-1609), *Ecce Quomodo Moritur*, by J. Handl (1550-1591) and *Adoramus Te*, composer unknown, edited and arranged for four-part mixed choir a cappella by Noble Cain, Flammer. Three motets of rare beauty in 16th century liturgical style, for Holy Week.

Into the Woods My Master Went, by Harry A. Sykes, Flammer. The Sydney Lanier poem set to music of appealing beauty as a Good Friday anthem. For men's voices in four parts.

Were You There?, Negro spiritual, harmonized and arranged by George W. Kemmer, Flammer. An impressive and eminently tasteful choral arrangement of the poignant spiritual. For four-part women's chorus.

For Piano

Rachmaninoff Fourth Concerto Issued in Revised Edition

THE Fourth Piano Concerto of Sergei Rachmaninoff has now been issued by Charles Foley in a revised edition prepared by the composer himself and last performed by him in 1942 (\$3). Rachmaninoff had not completed the two piano reduction of the score before his death, although he had arranged the greater part of the orchestral accompaniment. This task has been ably completed by

Robert Russell Bennett, at the request of Mrs. Rachmaninoff.

Mr. Bennett, a distinguished arranger and composer in his own right, has followed Rachmaninoff's example in making the piano reduction of the orchestra part playable, rather than trying to crowd in every last drum roll and flute roulade. The edition is amply provided with expression marks and suggested fingerings in certain intricate passages, but it is not overladen with them. Since this concerto is one of those required as a test composition in the Rachmaninoff Memorial Fund Contest, pianists will be especially interested in this final edition.

The Foley company has also published a new edition of the Second Concerto of Rachmaninoff, with a portrait of the composer at the piano and a brief biographical sketch included (\$2).

Berezowsky Two Piano Work Full of Telling Effects

IN his Fantasy for two pianos, Op. 9, which is issued by Associated Music Publishers, Inc., Nicolai Berezowsky has exploited the two piano idiom effectively. The work is full of rich sonorities and brilliant figurations, and begins with a glissando on the black and white keys in the second measure. Nor does Mr. Berezowsky hesitate to use harmonic colorings which are conventionally Russian. He has written the work in a sort of rapid, poster style which does not bear too close inspection in its detail or structural development, but which is unquestionably telling.

Pianists will enjoy running through the piece and concert artists will find it popular with audiences. Others of Mr. Berezowsky's compositions are far more impressive than this one, in quality, but for what it is, it is well done. The Fantasy is issued in a two-piano version (2 copies, \$3) and orchestra parts for the version for two pianos and orchestra are also available on rental from the publishers.

S.

Reviews in Brief

Creative Piano Technic, Book 3, by William O'Toole, Creative Music Publishers. In this volume Mr. O'Toole carries his Creative Technic plan into scales, arpeggios, octaves and trills, proceeding in accordance with admirably worked out principles. The principal ornaments are clearly elucidated and harmonic keyboard counterpoint is carried along in a systematic and readily comprehended manner, beginning with magadising, fauxbourdon and gymel. The whole plan of study is consistently developed in a well graded manner from the unassailable premise that a vital knowledge of how music is made, and not merely a few dry harmonic principles, should be inculcated in a pupil and a desire to create encouraged in the earlier stages of piano study. (\$1.50).

Keyboard Speech, by Floy Adele Rossman, Book 1, for pre-school beginners, Birchard. An imaginatively conceived collection of material that,



Nicolai Berezowsky Vladimir Dukelsky

aided by the exceptionally charming illustrations by Martha Powell Setchell, can scarcely fail to engage the fancy of young beginners. At the very outset the pupil is taught to play a little four-measure piece, The Giant and the Fairies, on the black keys, using the third finger only. Helpful hints on the treatment of every one of the fifty-four short pieces are given. One of the most rationally planned and attractive books for beginners yet published. (\$1).

Facility Studies on Applied Principles of E. Robert Schmitz Technique, Grades 1 to 7, designed by Mona Smith, C. Fischer. A book of drill forms in scales, chords, octaves, and so on, for use in accordance with Mr. Schmitz's specialized technical principles. (\$1).

C.

For Violin

A New Violin Concerto By Vladimir Dukelsky

TO the growing repertoire of contemporary violin concertos Vladimir Dukelsky has made a characteristic addition. His Violin Concerto is published by Carl Fischer, Inc., in a version with piano accompaniment (\$3); but the score and parts are also available on rental for orchestral performances. The work has been performed, but it is still sufficiently recent to be classified as a novelty.

There is a definite need for new violin concertos of worth, to give the venerable and mercilessly overplayed masterpieces of Mendelssohn, Tchaikovsky, Beethoven and Brahms a much-needed rest, occasionally. Mr. Dukelsky's work is lively and imaginative, if not very impressive at first contact in its musical material. It opens with a brilliant movement marked allegro molto, which calls for agile fingers and a keen rhythmic sense from the violinist. The second movement takes the unconventional form of a waltz, which broadens and leads into the final theme and variations, in which the violinist is heard alone in a passage at the beginning of the first variation and then embarks upon an intricate dialogue with the orchestra. This is a work which should be heard repeatedly.

S.

For Solo Voice

Bacon Writes Stirring Set Of American Folk Songs

A TRULY delightful set of American folk songs is that written by Ernst Bacon under the title *Along Unpaved Roads* and issued by Delkas Music Publishing Company. These "songs of a lonesome people" lose none of their freshness and flavor in Mr. Bacon's settings. If they are a bit obvious at times, no harm is done and audiences will like them all the more. The humor of the texts is as irresistible as it is broad and undignified. Singers should be grateful for such effective material.

The titles of the songs, which vary in mood, are *Sourwood Mountain*,

Sucking Cider, *Sinful Shoe*, *Careless Love*, *Common Bill*, *Midnight Special*, *De Boll Weevil* and *My Lulu*. Some people may complain that Mr. Bacon has been too sophisticated in his treatment of such earthy themes, but no one will deny the immediate appeal of these songs.

S.

Reviews in Brief

Preghiera (Prayer), words and music by Ida Franca, G. Ricordi, 50c. A melodically spacious song with eloquent phrases demanding good breath control and a sonorous accompaniment. The text is a prayer for the salvation of the world of today and the assuaging of the grief of bereaved war mothers. Written for a high voice at ease in a persistently high tessitura, it is suavely Italianate in style.

C.

Of Birds and Beasts, six songs for the *Sevens and Nines*, by Elizabeth Barnard, London: Stainer & Bell; New York: Galaxy. A collection of charming, melodious little songs, easy to sing and to play, their contents being indicated by their titles, *When Janet Found a Wriggly Worm*, *A Sad End*, *Six Seagulls*, *The Old White Horse*, *Jingle-Jingle* and *Dogs*. The texts by Elizabeth Lazareno are fanciful and whimsical.

For Children

Handel's Life and Music Presented for Children

THE Child Handel is the latest addition to the series of attractively illustrated books on the childhood days of famous composers written by Lottie Elsworth Coit and Ruth Bampton and published by the Theodore Presser Co. Everyone with a vital interest in music must applaud the authors' avowed purpose to create and develop in children, at an early age, a deep and abiding love for music.

In this book on Handel, as in the previous issues in the series, a readable sketch of the composer's life is given that touches only upon the most salient points and simplified excerpts from some of his most celebrated compositions are provided. The famous *Largo* and *The Harmonious Blacksmith* are included as a matter of course, and there is a simple arrangement for four hands at the piano of a bit of the *Hallelujah Chorus*. Then there are various illustrations, headed by a full-page reproduction of the familiar Margaret Dicksee painting of the discovery of the child Handel practising in the attic at night by his parents. A feature of special value is an appended list of suggested records of Handel's music of particular interest to children. And another feature that has an appeal of its own is the set of directions for making a miniature stage and settings so that the children may create a little musical playlet and thus visualize and dramatize the story. (35¢).

C.

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ORCHESTRAS

(Continued from page 23)

equal success, and the player must make a choice of sacrificing rhythm and speed for tone and intonation, or vice versa. Mr. Szigeti, generally speaking, favored vice versa. His properly fast tempos were unvaryingly sustained; his rhythms were alive and propulsive; his phrasing and execution of figures were clean as a hound's tooth. Thereby the essential character and spirit of the music were completely realized and one willingly forgave occasional blurs, bleaknesses and other variables in the quality of individual tones. The Chausson piece is a different matter altogether. There tone becomes almost the whole concern—tone and style. Mr. Szigeti played with great fervor in this music and commanded a widely variegated palette of colors. There was even a kind of rhapsodic quality at times which bespoke the player's own Hungarian blood.

The little Linz Symphony, which Mozart dashed off within the space of four days, was given a just and engaging performance by Mr. Ormandy and his men. It is not a work of world-shattering significance, and the composer himself attached little importance to it, but it has certain Haydnesque qualities that are interesting. The Daphnis et Chloé was suave and brilliant as always when played by this ensemble. R.

Walter Serves Bruckner and Pfitzner

New York Philharmonic-Symphony, Bruno Walter, conductor. Carnegie Hall, March 14, evening:

Fantasia on a Theme by Thomas Tallis
Vaughan Williams
Three Preludes from Palestrina
Pfitzner
Symphony in D Minor No. 9
(Unfinished) Bruckner

There is no point in stirring up the Bruckner controversy at this date. The pros and antis are too well set in their respective positions and this reviewer will never be in danger of receiving a medal from the Bruckner Society. What was notable about this concert was Mr. Walter's devotion to the composer and the sincerity with which he labored to bring this unique music to an audience's understanding.

Unevenness of quality, inherent in the Bruckner, informed the entire evening. The Pfitzner preludes were also a labor of love on the part of the conductor, who conducted the premiere of the opera in 1917 and having now made a gesture of fealty may forget

the whole thing as far as we are concerned. As each prelude is supposed to express the spirit of its act, the plot of Palestrina might, from the character of the music, be summed up as "from the monastery to the melee and back again." The middle section has enough bombast and battery to satisfy the brass and percussion men in the orchestra for weeks.

A dramatic performance was accorded the Vaughan Williams work, well known hereabouts from the hands of other practitioners. Sudden dynamic contrasts, breathless darts and swoops and arbitrary variations of tempos took the charming work out of the church and into the theater. It was a curious beginning to a "curiouser and curiouse" evening.

On Sunday the Bruckner was repeated with the Leonore Overture No. 2 instead of the Pfitzner and Vaughan Williams works. Q.

Bernstein Conducts Rochester Philharmonic

Rochester Philharmonic. Leonard Bernstein conducting. Eugene List, pianist, assisting artist. Carnegie Hall, March 15, evening:

Faust Symphony Liszt
Romolo De Spirito, tenor; and the Schola Cantorum
Piano Concerto in B Flat Minor
Tchaikovsky
(Mr. List)

It was highly interesting to hear the Rochester Philharmonic under Leonard Bernstein, and it was characteristic of the adventurous young conductor to choose Liszt's Faust Symphony for the appearance instead of an all-too-familiar and sure-fire work. Mr. Bernstein's conception of the music was rightly dramatic. He kept the emotional intensity at a high pitch though he sometimes sustained the lyrical episodes more through will power and drive than through inner eloquence.

Romolo De Spirito sang the tenor solo fervently and the chorus was also alive to the soaring mystical implications of Goethe's text, even if it did not enunciate it very clearly.

Mr. List played the Tchaikovsky Concerto with an imaginative sensitivity which indicated that he has matured artistically in recent years. His performance also had an exciting nervous brilliance. The pianist could produce a far richer and more sonorous tone, however, if he did not tense in passages requiring power and speed. He was recalled many times by his enthusiastic listeners, and Mr. Bernstein and the orchestra rightly shared in the applause. S.

Rochester Philharmonic Gives Gershwin Concert

Rochester Philharmonic. Leonard Bernstein conducting. Eugene List, pianist, assisting artist. Carnegie Hall, March 16:

Comedy Overture on
Negro Themes Gilbert
Quiet City: Danzon Cubano Copland
Three Dance Episodes
from On the Town Bernstein
Serenade in D
(First Movement) Shapero
Rhapsody in Blue Gershwin
(Mr. List)

The Rochester Philharmonic led by Leonard Bernstein rendered yeoman service at this second annual George Gershwin Memorial Concert, sponsored by B'nai B'rith Victory Lodge No. 1481. Almost everything on the program was new or at least completely unacknowledged including the movement from Harold Shapero's Serenade in D for strings, which won the \$1,000 award this year. Max D. Levine, president of B'nai B'rith Victory Lodge, introduced the Hon. Nathaniel Goldstein, attorney general of New York State, who made an address of dedication in which he paid tribute to George Gershwin. Mrs. Rose Gershwin, the composer's mother, then made the presentation of the award to Mr. Shapero.

At first hearing, Mr. Shapero's Serenade (that is, as much of it as Mr. Bernstein included on the pro-

gram), sounded workmanlike and technically clever. The composer has written well for strings, contrasting sonorities and enriching his texture; the rhythms of the work are vital; and the material, rather negative in itself, is interestingly developed. As a pledge of ability it was convincing; but one feels sure that Mr. Shapero will have far more spontaneous and memorable things to say.

Aaron Copland's Danzon Cubano, also heard for the first time in New York, is Copland at his best. It has the sting of Latin rhythm and at the same time the percussive power and masterly integration of Mr. Copland's own musical style. Unlike most symphonic writers, Mr. Copland always keeps the leanness and rude strength of folk and popular music when he turns it to his own uses. The same could not be said of Mr. Bernstein's noisy pieces, though he conducted them excitingly. S.

Koussevitzky Offers Three Symphonies

Boston Symphony. Serge Koussevitzky, conductor. Carnegie Hall, March 16, afternoon:

Brandenburg Concerto No. 4
in G Bach
Violin: Richard Burgin; Flutes: Georges
Laurent and James Pappoutsakis
Symphony No. 4 Hanson
Symphony No. 6 Sibelius
Symphony No. 2 Kabalevsky

Who but the inimitable and incomparable Serge Koussevitzky would offer an audience three symphonies of an afternoon, all of them sufficiently new or unfamiliar to require concentrated listening? One emerged from this concert limp and worn, but enormously stimulated. Even in his gesture against the museum traditions of conventional symphony programs, Mr. Koussevitzky had done us a great service, quite apart from the superb performance of the orchestra. The fourth Symphony of Howard

Hanson is one of the composer's most personally expressive works. Though it is not intended to be a literal reference to the symbolism of the requiem, the titles for the four movements, Kyrie, Requiescat, Dies Irae and Lux Aeterna indicate sufficiently the religious nature of the symphony. With many contemporary composers the major argument is that they write with flawless logic and integration but have little to say, emotionally. Curiously enough, exactly the opposite applies to this symphony. The music is genuinely eloquent and alive, but Mr. Hanson appears to throw in masses of material without developing them.

Sibelius' Sixth Symphony occupies a place apart in the composer's work. It indulges in little or nothing of the storm and stress of the others and it is unusually transparent in form and structure. Even to one who finds much of it tedious and derivative, it is a challenging piece of music, which obviously calls for careful study. In complete contrast, the Kabalevsky symphony is extrovert and decked out with all of the conventional fineries of the Russian style. But as the Boston Symphony played it, it was irresistible. Mr. Koussevitzky took the first movement of Bach's Fourth Brandenburg Concerto much too swiftly, but the final fugue was absolutely satisfying in tempo, clarity and style. The solo players shared in the applause. S.

Philharmonic-Symphony Members Concert

The last of two special concerts for members was given by the Philharmonic-Symphony in the Hotel Plaza on the evening of March 11, with Bruno Walter conducting. Leonard Rose, solo cellist of the orchestra, was the assisting artist. J.

(Due to severe space restrictions, several reviews of orchestral concerts intended for this issue had to be omitted and will appear in the next issue.)

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Nation's Orchestras

(Continued from page 22)

Griffith Music Foundation, drew a large number of piano students, who came to hear Mr. Goldsand play the Schumann Concerto. Other works on the program, were Beethoven's Egmont Overture and Eroica Symphony. Mr. Bernstein and the orchestra were generously received by the audience.

The Boston Symphony, under the direction of Serge Koussevitzky, gave the first of two concerts scheduled for the Mosque Theatre under the auspices of the Griffith Music Foundation. The orchestra played with its usual brilliance. The Roman Carnival Over-

ture of Berlioz and the Franck Symphony in D Minor were particularly well liked by the large audience.

PHILLIP GORDON

Duo-Pianists Perform With Denver Symphony

DENVER—The Denver Symphony under the leadership of Saul Caston presented its 11th concert on March 5. The soloists were Luboschutz and Nemenoff, duo-pianists. They presented with the orchestra the Concerto in E Flat by Mozart and the modern Concerto for Two Pianos by McDonald. This was the first appearance of these distinguished artists in Denver, and they lived fully up to their advance notices.

As the opening number the orchestra played the Leonore Overture No. 3, and Mr. Caston's interpretation brought new life to this well known composition. Other pieces on the program included Night Soliloquy by Kennan, which was played with great finesse by Frederick Baker, new first flutist, and the Polovtsian Dances from Prince Igor by Borodin.

The Civic Symphony, which is the training school for the Denver Symphony, gave its last concert of the season on March 10 with Henry Ginsburg, assistant conductor, on the podium. Frederick Baker again appeared as soloist, playing the Flute Concerto in D Major by Mozart. The orchestra program included the Overture to The Merry Wives of Windsor by Nicolai, Eine Kleine Nachtmusik by Mozart, L'Arlesienne Suite by Bizet and March Slav by Tchaikovsky. Mr. Ginsburg conducted with authority and good taste and all the numbers were well received.

JOHN C. KENDEL

Dayton Philharmonic Concludes Season

DAYTON.—The Dayton Philharmonic of 75 musicians with Paul Katz, conductor, completed its 13th season on April 4. This has been one of the most successful seasons so far, with the hall filled to near capacity for each concert. The performances have been of a consistently high caliber and have brought enthusiastic response from the audiences. Soloists for the past season were Artur Rubinstein, Isaac Stern, Kerstin Thorborg, Mary Blue Morris, George Czaplicki and the Inland Children's Chorus. The orchestra gave six Children's Concerts in addition to its regular series of seven.

Chicagoans Return To Milwaukee

MILWAUKEE, WIS.—On March 4 the Milwaukee Orchestral Association again presented the Chicago Symphony after a lapse of several weeks, Désiré Defauw conducting a Brahms program.

The soloist of the evening was the violinist Zino Francescatti, who appeared for the first time in this city and it is hoped not the last. His reading of the Concerto was superb and brought the audience to their feet. The orchestra gave fine support and also played the Academic Festival Overture and Symphony No. 3. A fine program, it was beautifully done from start to finish.

On Feb. 20 the Civic Music Association gave their annual concert by the Young Peoples Orchestra conducted by Milton Rusch, with Charlotte Roberts, violinist, as soloist. The orchestra was in fine form and gave a very interesting and well-rounded program including the Rosamunde Overture, Schubert; Sympony No. 1, Schumann; Dedication from the Suite Through the Looking Glass, Deems

Taylor, and Tales from the Vienna Woods, Strauss.

Miss Roberts played the Concerto No. 5 in A for violin and orchestra by Mozart, revealing a fine tone, technique and musical insight. Mr. Rusch and his orchestra gave her fine support.

ANNA R. ROBINSON

Modarelli Continues Wheeling Concerts

WHEELING, W. VA.—The fourth concert of the Wheeling Symphony, under the direction of Antonio Modarelli, was held on Feb. 27. The program consisted of the Overture to Rossini's La Gazza Ladra, Beethoven's Contra-Dances No. 1 and 2, Rimsky-Korsakoff's The Young Prince and Princess from Scheherazade, Strauss' Vienna Life Waltz, and Bizet's L'Arlesienne Suite.

Aldo Mancinelli, 17-year-old pianist from Steubenville, Ohio, was the soloist in the Grieg Concerto. Young Mancinelli was heartily applauded and played as encores Chopin's Etude in F Minor and Debussy's Claire de Lune.

On March 26, the playing members of the Wheeling Symphony will present Aldo Mancinelli in a piano recital at the Virginia Theatre, the proceeds of which will be used by Aldo for the furtherance of his musical education.

On Jan. 16, Alfonso Cavallaro, violinist and head of the music department of West Liberty College, was the featured soloist with the Wheeling orchestra in Lalo's Symphonie Espagnole. Mr. Modarelli led the orchestra in Beethoven's Leonore Overture, No. 3; Berlioz's Marche Hongroise, Tchaikovsky's Suite from the Swan Lake ballet, Strauss' Tales from the Vienna Woods, and the Overture to The Barber of Seville by Rossini.

The second concert of the Wheeling Symphony was given in the Virginia Theatre on Nov. 28. The orchestra played The Overture to Oberon, Weber; Mendelssohn's Italian Symphony, Waltz from Eugene Onegin, Tchaikovsky, and Liszt's Second Hungarian Rhapsody. The soloist was the local soprano, Vera Cardona, who sang Ah! Fors' e lui from La Traviata by Verdi and Richard Strauss' Morgen and Zueignung.

MONTANA X. MENARD

Klemperer Leaves by Plane For European Engagements

Otto Klemperer, noted conductor, left New York on March 9 by plane to fly to Stockholm, Sweden, where he is scheduled to lead the Konserthofeningen Orchestra in three concerts, on March 20, 22 and 27. Thereafter he will go to Italy where he will conduct 11 concerts and will also appear with orchestras in Switzerland and France. In Rome he will conduct the Academia di Santa Cecilia Orchestra. Andre Mertens, director of the Foreign Division of Columbia Concerts, Inc., arranged the series of engagements for Mr. Klemperer.

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RECITALS

(Continued from page 16)

Saëns' *Danse Macabre*. His treatment of the Busoni version of Bach's great organ masterpiece did not, of course, resolve any of the controversial aspects of Busoni's transcriptions. But Mr. Gregor played the grandiose work with superb power and sweep, magnificence of color and completeness of structural grasp. For all the tonal volume he obtained he was never betrayed into pounding.

However, it was in Beethoven's early sonata that Mr. Gregor manifested even more subtly the sensitiveness of his musical nature, his taste and his uncommonly poetic imagination. A superfine stylist, he commands an exceptional range of nuance and dynamics, a rhythmic feeling at once keen and delicate; and he can produce in softer and more singing passages a tone as pure as a bell. Moreover he has wrists light as a feather, yet strong as steel, besides volent fingers of faultless accuracy.

Mr. Gregor threw himself into the Griffes Sonata as if he truly loved the work and if more did not emerge from it the fault scarcely lay with him. On the other hand, Chopin's Third Ballade has not enjoyed a more luminous, transparent and affecting performance in many a day. The newcomer at the same time showed in various effects he sought and obtained that he has most definitely a mind of his own. Young as he appears, his artistic maturity is amazing.

P.

Bernard Kundell, Violinist

Bernard Kundell, violinist, gave a recital in the Town Hall on March 13. His program included Mozart's A Major Concerto, a Sonata by Dohnanyi, the Chausson Poème (for at least the 50th time this season!) and shorter pieces by Desplantes,

Gabowitz, Paganini and Saint-Saëns.

While not a startling violinist, Mr. Kundell played with taste and displayed an adequate technique. The minuetto of the Mozart work was the best part. Dohnanyi's Sonata is not a particularly impressive work nor did its performance go far to make it so. The Chausson Poème was well played and the four short pieces done with good tone. One of these, Transcontinental, by Gabowitz had its first performance on this occasion. It proved of mild interest though thematically it had night-club tendencies. Arthur Balsam was the accompanist. N.

Bernhard Weiser, Pianist

Bernhard Weiser, pianist, who comes from Utica N. Y. and made his debut in this city in 1941 was heard again in recital at Town Hall on March 14 in a program comprising works by Scarlatti, Schumann, Foss, Prokofieff, Mendelssohn, Rachmaninoff, Paganini-Liszt and Ravel.

One left Mr. Weiser's playing with feelings of admiration, perplexity and disappointment. Unfortunately, the latter was the dominant impression. Although the pianist is the possessor of an agile technique equal to the more difficult works he performed and equal to most of today's pianists, and although he encompassed fleet passage work with unusual clarity and nicety of taste, the entire program was marred by his exaggerated tempos, making lentos out of every slow section and prestos out of every fast one. Moreover, a great deal of his performance suffered from an unnecessarily percussive tone, although in the slow movement of Schumann's Fantasia, Op. 17, the major offering of the evening, his instrument took on a singing quality wholly admirable. It would seem that Mr. Weiser's failings are remediable, and we hope that he will have corrected them when we hear him again. Perhaps he was at his best in the modern compositions, in particular, the inspired Rondo Phantasy by Lukas Foss. L.

Ilena Szendy, Soprano (Debut)

Ilena Szendy, soprano, made her New York debut in recital in the Carnegie Chamber Music Hall on March 14, with Max Lanner at the piano. Miss Szendy has a fine voice and its production is good if somewhat irregular. Her interpretations were intelligent and her approach to her program was one indicating genuine musicianship. She offered works in four languages. Her best singing was done midway through the program in a group by Brahms and one by Debussy, Hue and Duparc. N.

The Drozdoffs, Pianists

The three Drozdoffs, Vladimir, Nathalie and Paul, father, daughter and son, respectively, gave their annual recital at Town Hall on the afternoon of March 16, featuring three Schumann works in recognition of the 90th anniversary of the composer's death, which occurs this year. Paul played the *Etudes Symphoniques*; Nathalie, the *Papillons*, and Vladimir, the *Carnaval*. Vladimir then turned his attention to compositions of his own, a Sonata, a Prelude and a Concert Waltz, and later played a Chopin group of four *Etudes* and the A Flat Polonaise, his performances being marked by comprehensive digital fluency, he having the biggest technical equipment of the family, and a certain detachment that frequently comes from extended professional experience.

Nathalie who is the most musically sensitive of the three and produces the most ingratiating tone, played, in addition to the *Papillons*, Scriabin's *Nocturne for Left Hand Alone*, Rachmaninoff's *Polka* and numbers by Chopin and Liszt, while Paul was heard in a Prelude by his father, two Fairy Tales by Medtner and Liszt's

Eighth Rhapsody, besides his opening Schumann work. C.

League of Composers Offers Chamber Music Concert

A program of contemporary music in various forms was offered at the Times Hall on March 18 under the sponsorship of the League of Composers. Sylvia Marlowe played Three Sonatas for Harpsichord by Lou Harrison and Three Portraits by Virgil Thomson. She was joined by Mitchell Miller, oboist, Julius Baker, flutist, and the Kroll Quartet in a performance of Vittorio Rieti's Partita for string quartet, flute, oboe and harpsichord obbligato. From the *Poèmes pour Mi*, by Olivier Messiaen, Nell Tangeman, soprano, with Arpad Sandor at the piano, sang *Action de grâces*, *Paysage*, *La Maison* and *Prière exaucée*. And the evening was rounded out by the Piano Sonatas

Nos. 2 and 3 by Harold Shapero, played by the composer.

Of the music heard by the reviewer, the Messiaen songs left the deepest impression. Their long, modal phrases, reminiscent of Gregorian chant, have a haunting beauty, and Messiaen is a born tone poet in everything which he does. Mr. Shapero's sonatas, well-constructed and modern in the do-or-die spirit were rather wearing to listen to, but bespoke a keen intelligence. Their best passages sounded faintly like the late Beethoven quartets and their worst like Czerny on a spree. Obviously Mr. Shapero knows what he wants, but he must have written more communicative music. The Rieti work, which the writer had to miss, was still being praised by everyone when he arrived. S.

(Owing to an unfortunate limitation of space, several concert reviews intended for this issue have had to be omitted and will appear in the next issue.)

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OPERA

(Continued from page 8)

leave the stage in the first Grail scene). Miss Thorborg repeated her Kundry and Mr. Kipnis his Gurnemanz. Mr. Cooper, who conducted, disfigured the score with several new cuts.

La Traviata, March 23

Licia Albanese repeated her popular performance of Violetta in La Traviata before a large audience on the evening of March 23. Richard Tucker sang Alfredo and Leonard Warren won laurels for his first performance of Germont, *père*. Completing the cast were Thelma Votipka, Mona Paulee, Richard Manning, George Cehanovsky, William Hargrave and Louis D'Angelo. Cesare Sodero conducted.

Tannhäuser, March 23

Torsten Ralf in the name-part sang with great beauty and intelligence at the last performance this season of Wagner's Tannhäuser. He was en-



Bruno Landi as the Duke in Rigoletto

thusiastically applauded, with and without the aid of the claque, as was Astrid Varnay who assumed the tribulations of Elisabeth in a creditable manner, replacing Helen Traubel who was indisposed. Other members of the cast were Norman Cordon, Julius

Huehn, John Garris, Osie Hawkins, Emery Darcy, Wellington Ezekiel, Blanche Thebom and Maxine Stellman. Fritz Busch conducted.

La Gioconda, March 25

Ponchielli's La Gioconda opened the season's final week on the evening of March 25. The cast was the same as at some of the season's previous hearings. Zinka Milanov sang the title role with Richard Tucker as Enzo and Leonard Warren as Barnabà. The remainder of the cast included Risé Stevens, Margaret Harshaw, Osie Hawkins, Wellington Ezekiel, Richard Manning, Lodovico Oliviero, William Hargrave and John Baker. Emil Cooper was the conductor.

Götterdämmerung, March 27

The season's last performance of Götterdämmerung again presented the previous cast, with the exception of Osie Hawkins who substituted for Herbert Janssen as Gunther. Despite some uneven singing, Mr. Hawkins gave a creditable performance and was well received. Helen Traubel, Lauritz Melchior, Alexander Kipnis and Astrid Varnay repeated the leading roles. Others in the cast included Kerstin Thorborg, Walter Olitzki, Thelma Votipka, Lucielle Browning and Herta Glaz. George Szell conducted.

The Barber of Seville, March 28

The Barber of Seville on March 28 found all the participants in high spirits and the result was an evening of rare good fun for the capacity audience. Martial Singher in the name part sang with distinguished artistry and offered an ingratiating impersonation and Salvatore Baccaloni gave one of his most richly humorous characterizations as Don Bartolo, while Giulio Vaghi's portrayal of Don Basilio was at once the work of an uncommonly resourceful singing comedian and an exceptionally effective foil to Mr. Baccaloni's Don Bartolo. Josephine Antoine was Rosina, Bruno Landi was Count Almaviva, Doris Doe was Berta and the remaining roles were in the hands of John Baker and Anthony Marlowe. Pietro Cimara conducted.

Otello, March 29

The season's last performance of Verdi's Otello was given March 29 with Torsten Ralf winning much acclaim for his portrayal of the leading role. Stella Roman was an effective Desdemona and was heartily applauded. Others in the cast were Leonard Warren, Alessio De Paolis, Anthony Marlowe, Nicola Moscona, William Hargrave, Wellington Ezekiel and Martha Lipton. The conductor was George Szell.

Die Walküre, March 30

A highly satisfactory performance as Wotan by Joel Berglund, replacing Herbert Janssen, who was ill, was a distinguishing feature of Die Walküre on the last day of the opera season. Their usual assignments were filled by Helen Traubel, Astrid Varnay, Kerstin Thorborg, Lauritz Melchior and Emanuel List. Paul Breisch conducted.

Carmen, March 30

The season's eighth performance of Carmen closed the opera house until next Autumn, on March 30. Risé Stevens sang the title role with Raoul Jobin as Jose and Robert Merrill as Escamillo. Making her debut with the company was Mary Henderson, who, as Micaëla, created a very favorable impression.

Albany Mendelssohn Club

Gives 107th Concert

ALBANY, N. Y.—The Mendelssohn Club gave its 107th concert under the leadership of Reinald Werrenrath, conductor, and with J. Reid Callanan

as accompanist, in Chancellors Hall on March 13. Marion Bannerman, harpist, was assisting artist. The program included a group of Irish folksongs sung by the Club; works by Handel, Debussy, Saint-Saëns, Tournier, Grandjany and Salzedo, all played by Miss Bannerman; four works by German composers, four by English composers, and a final set of American folksongs. Solos were sung by Benjamin Whitman, Jr., and the Club Quartet was heard in Friedrich Hegar's The King and the Bard.

Guild Students Hear Carmen and The Barber

Students of junior and senior high schools affiliated with the Metropolitan Opera Guild attended performances of three operas sponsored by the guild at the Opera House on March 15, 21 and 29. The operas given were Carmen on the first and second dates and The Barber of Seville on the third.

The cast for the initial Carmen included Lily Djanel in the title role, Fiorenza Quartararo, Micaela, Jacques Gerard, Don José; Robert Merrill, Escamillo; Thelma Votipka and Martha Lipton as Frasquita and Mercedes, respectively. The cast was the same for the second performance with the exception of Ramon Vinay as Don José and Lucielle Browning as Mercedes. Wilfred Pelletier conducted both.

The Rossini opera brought Patrice Munsel as Rosina, Nino Martini as Count Almaviva, Francesco Valentino as Figaro, Salvatore Baccaloni as Don Bartolo and Ezio Pinza as Don Basilio. Pietro Cimara conducted.

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Brooklyn Ensemble Makes Debut

Little Symphony Conducted by
Carl Tollefsen—Three Soloists
at Second Concert

BROOKLYN, N. Y.—Restoration of Brooklyn's place in the symphonic sun has been presaged by the advent of the Brooklyn Little Symphony, which presented a second concert at the Little Theatre, St. Felix Street, on March 3.

The young and ardent ensemble has come into activity and public attention through the initiative of its conductor, Carl H. Tollefsen. During pre-war years Brooklyn borough boasted more than one local orchestra. In the Brooklyn Little Symphony, post-war seasons have an organization of genuine talent and high future promise. The personnel numbers forty and invites additional players.

The program of the recent concert, for its purely instrumental offerings, presented Haydn's Surprise Symphony and four divisions of ballet music from Gounod's Faust. Ida Rosenberg was soloist in the first movement of Beethoven's First Piano Concerto. Monica Coryeo, soprano, and Youry Bilstein, cellist, were heard in solo groups.

Emile Bierman is president of the orchestra and Ida Rosenberg, secretary.

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Faculty of the Norfolk Music School. Back row, left to right: Karl Zeiss, Frank Boyzan, Leonard Stevens, Marshall Bartholomew, Arthur Hague, Hugo Kortschak. Front row: Augusta Holmes, Elizabeth Chase, Sydney Thompson; Bruce Simonds, Dean; Elizabeth Ferris, Virginia Mackie, Alice Thoren.

NORFOLK, CONN.—The sixth season of the Norfolk Music School of Yale University will open on June 17, on the Stoeckel estate and will continue through July 26. This will be the school's sixth season. The director will again be Bruce Simonds, dean of the Yale Music School, and the faculty will be drawn largely from the university's staff.

The six-weeks' course will include lectures on the development of music by Mr. Simonds and visiting speakers; group singing and individual lessons; special classes in ensemble-playing; in musicianship, school music, choral conducting and diction. Two lectures a week will be given on poetry and art by Leonard Stevens, instructor at Phillips Exeter Academy, and Elizabeth Chase, of the Yale Art Gallery. The subjects of these lectures will be

"Shakespeare" and "The Art of the Church: Its Building and Decoration." In the evenings informal activities are held, such as folk dancing and madrigal singing, both under the direction of Mr. Simonds; readings of plays and poetry, by Miss Thompson and Mr. Stevens, and additional illustrated lectures by Miss Chase. Each Friday a concert of chamber music will be given by members of the faculty and visiting artists.

The faculty this summer, in addition to Mr. Simonds, Miss Chase and Mr. Stevens, will include: Hugo Kortschak, Karl Zeiss, cellist of the Boston Symphony; Marshall Bartholomew, Luther Noss, organist; Arthur Bartlett Hague, piano; Virginia French Mackie, school music, and Sydney Thompson, executive secretary and teacher of speech.

Around the Studios

Pupils of Carl M. Roeder, teacher of piano, who have been heard recently in studio recitals include Doris Frerichs, Harry Aronson, Helene Maginnis, Mary Frances Baker and Miriam Woronoff. . . . Edwin Hughes, teacher of piano, will be judge at the South Carolina State Piano Contests at Winthrop College on April 25. He will also conduct classes at Sullins College, Bristol, Va., and in Charlotte and Greensboro, N. C., during April. Pupils of Mr. Hughes heard recently in recital in various localities include Alton Jones, Carol Finch, Vivian Major, Norma Holmes and Doris Houghton.

. . . Pupils of Solon Alberti, teacher of singing, heard in oratorio performances, special church services, opera and recitals during recent months include Ruthabel Rickman, Elaine Green, Lucrezia Ferre and Grace and Celia Heller, sopranos; Rose Lee Grace and Martha Ellen Coxwell, mezzo-sopranos; Ruth Sittler, contralto; and Lloyd Ruliffson, tenor.

Kagen Class Sings Wolf Songs

Students from the Lieder repertoire class of Sergius Kagen at the Juilliard School of Music were heard in a recital of songs by Hugo Wolf on the afternoon of Feb. 19. Taking part were Bernice Fries, Angelene Collins, Phyllis Kinney, Evelyn Sachs, Annette Burford and Eleanor Skok. Mr. Kagen was at the piano.

University of Indiana Sponsors Survey on Voice Teaching

BLOOMINGTON, IND.—Sponsored and paid for by the University of Indiana, a survey of voice teaching in the United States is being made by William E. Ross, of the university's voice department. Several thousand questionnaires, each consisting of over 100 queries pertinent to the subject, have been mailed to voice teachers of standing throughout the country. The result, if a sufficient number of replies are received, will be embodied in an official report by the research committee of the National Association of Teachers of Singing.

Maggie Teyte to Teach At Juilliard Summer School

Maggie Teyte, soprano, will give classes in the interpretation of French songs at the Juilliard Summer School. There will be 12 classes of two hours each for performers and auditors. Illustrations will be given by Miss Teyte and members of the class. Auditions for performers in the class will be held from June 27 through June 29. Miss Teyte, who is now in England, will return to this country the middle of June.

Philadelphia Settlement School Sponsors Recitals

PHILADELPHIA.—Recent activities at the Settlement Music School have included a recital by pupils of Genia Robinor, among them Herma Rosenfeld and Joseph Plon, who were chosen as soloists for the Philadelphia Orchestra's children's concerts. The school's Junior Chorus, directed by Vera Brinkoff Dolhancey, has ap-

peared in concerts and other students have been heard in chamber music. A chamber orchestra, conducted by Johan Grolle, director of the school, will present several programs of music by composers of the 17th and 18th centuries. Plans are now being prepared for a spring music festival to be given during National Music Week early in May. Under Mr. Grolle's leadership a radio roundtable on music has been inaugurated with weekly discussions over Station WDAS. W. E. S.

Nies-Berger to Head Summer Organ Faculty

Edouard Nies-Berger, official organist of the New York Philharmonic-Symphony, will head the organ department of the Summer School of the Peabody Conservatory of Music in Baltimore. He will take up his duties on June 24, continuing in office until the close of the summer session on Aug. 4.

Dalies Frantz Receives Sutermeister Piano Concerto

Heinrich Sutermeister, Swiss composer, has granted the exclusive playing rights of his Piano Concerto to Dalies Frantz. The concerto is the only work of Mr. Sutermeister which is available to American audiences at present, it is stated, as his other works have been frozen by a German publishing house.

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Staging the Wagner Music-Dramas

(Continued from page 5)

I still think that his first act setting was perfect—and I would be curious to see his second act on stage after so many years. Probably our tastes in the meantime have grown up and no longer would be shocked.

All the "staging" in *Tristan and Isolde* is a matter of interpretation by the few people concerned in this music-drama, and we all know how difficult it is to find those perfect actors who are able to sing the parts too. Here the conductor-director is more essential than ever, because only he can create the interpretation convincingly from the score. This is true, of course, of all the music-dramas, as I have mentioned before. Since for such a long time the quality of acting has been at the zero point, I should have to reprint the entire score to make clear Wagner's directions.

When it comes to *Parsifal*, let us first recall for a minute that Wagner wished the music drama never to be performed anywhere but in Bayreuth. He would probably still look upon performances in a repertory opera-house as a desecration of his "Stage-Consecrating Festival-Play" as he called it.

I have seen some sincere attempts outside of Bayreuth to present a performance as close to the spirit of the work as possible—and I have recently seen a performance which seemed thrown together, unrehearsed, improvised, little short of blasphemy. But even the most successful attempt on the part of any repertory theatre was a painful experience to one who grew up at the "sacred shrine", and all those who ever witnessed a performance of *Parsifal* in Bayreuth should agree with me.

A Perfect Grail Temple

Opera houses shy away from the technical demands of *Parsifal* right at the start, dropping a curtain whenever they are at this wits' end (a condition which seems to be the status quo around opera houses). In Bayreuth we have been struggling with these problems ever since the first performance of *Parsifal* in 1882. We finally achieved a perfect temple of the Grail in 1936, when my brother Wieland, a painter and stage-designer (aged only 19 at the time), designed the settings for an entirely new production. He succeeded happily with the temple, but not wholly with the other scenes, especially the flower-garden, which ended once more in our traditional headache. Between 1906 and 1930 my father tried a new setting for the flower-garden every new season, as well as having different costumes for the flower-maidens all the time, but as yet nobody has ever arrived at a satisfactory solution. The garden must be fantastic, unreal, tropical, projecting an atmosphere that is suffocating but intoxicating—and yet of course it should never look cheap and gaudy. We tried everything from painted to outsized artificial flowers, all with the same results—we did not like any of our many attempts.

But considering all the imperfections of the present-day flower-gardens, there is no excuse for ducking out of Wagner's directions for the end of this realm of sin. Wagner says clearly: "Parsifal swings the spear in the sign of the Cross; The Castle falls as by an earthquake. The garden withers to a desert; the ground is scattered with faded flowers". It is not enough just to black out the scene and then light it up again enough to see the garden unchanged. Where is the powerful impact of the drama? As far as stage technique goes, this change is child's play and its omission inexcusable. It can easily be done as it was in Bayreuth—the flowers hanging, their stems separate. When the

transformation occurs, the flowers are swiftly jerked up into the flies, leaving the bare and twisted stems to suggest desolation and dissolution.

More difficult is the matter of the moving decor, because it means that the scenery of both the first scenes of acts 1 and 3 have to move along, while we watch Parsifal and Gurnemanz walk toward the castle of the Grail. When Wagner wrote *Parsifal* he certainly must have visualized in the Wandeldekor what did not exist in his day: the motion-picture. We tried to supplant the painted moving scenery with moving colored slides in 1936 in Bayreuth, but the result was very unsatisfactory. The solution will only arrive with the invention of three-dimensional film, which might then be used successfully instead of the old-type Wandeldekor.

For those who are unfamiliar with the Wandeldekor, I reprint Wagner's directions. Act I, end scene 1, with the return homewards of Amfortas: "The scene begins to move imperceptibly from left to right. Gurnemanz has gently laid Parsifal's arm around his shoulder, and supporting the boy with his arm, leads him with very slow steps. Gradually, while Gurnemanz and Parsifal appear to walk, has the change of scene become more perceptible; the woods have now disappeared, and the two pass through a gateway in the side of a rocky precipice, and are lost to sight. A peal of bells swelling out and dying away. The way appears to ascend through walls of rock, until the scene has entirely changed. Gurnemanz and Parsifal now enter the mighty Hall of the Grail Castle".

At the end of scene 1 of act 3 we have the following direction: "Parsifal solemnly takes up the Spear, and with Kundry follows Gurnemanz, slowly leading. The scene changes very gradually, as in the first act, but from right to left. After remaining for a time visible, the three entirely disappear, while the forest is gradually vanishing, and in its place the rocks draw near. Through the arched passages, the sound of bells swells ever louder. The rock walls open, disclosing the lofty Grail Hall, as in the first act, but without the feast tables". etc.

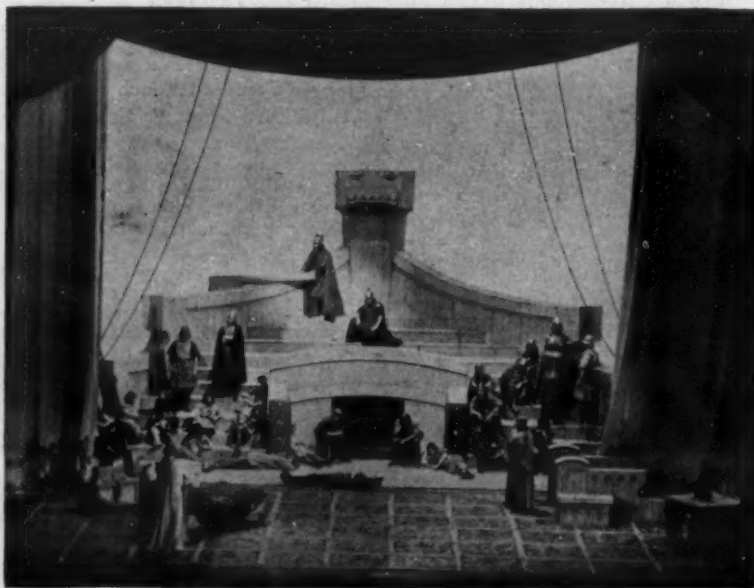
The bells are not heard at all in local performances, and something should be done about them. *Parsifal* without bells is simply unthinkable. After much experimenting with various types of substitute bells we ruefully returned to our old barrels in Bayreuth, daydreaming since 1882 how wonderful it would be if we were



The bells of Monsalvat in *Parsifal* as sounded backstage in the Bayreuth Festival Theatre. They are the type originally used and were restored after an unusual attempt with electrical chimes

actually able to afford real church-bells! One of the strangest of our experiments with bells was in the late '20, when an Esperanto enthusiast appeared and insisted that he had the perfect solution. He took large sheets of tin and copper, charged them with electricity, attached them to a keyboard—and somehow or other through electric vibrations reproduced the sound of bells, the volume depending on the amount of vibrations that went into the innocent copperplates. The result wasn't really bad at all and we used those Esperanto-inspired bells at the expense of a huge fortune for a season or two. I remember Mr. Esperanto also explaining to us that he could destroy entire cities with this little gadget, explaining to us the crumbling of the walls of Jericho from the vibrations achieved by the sound of the proverbial trumpets. Since he was a confirmed pacifist he refused to let anybody experiment with his vibrations on any city. That was the last we ever heard of him.

The *Parsifal* costumes I have seen in late years are entirely inadequate—or, as in the case of the flower-maidens, silly and in outrageous taste. There seems to be a new public of bare midriff-worshippers, and designers without imagination invariably come up with a bare midriff whenever a script calls for seductiveness. Apparently they can think of no other way to project "sex-appeal" across the footlights. Certainly European history and literature have produced many famous lovers, but I never yet came across a passage that read: "At the sight of her bare midriff our hero swooned and succumbed to her irresistible charms"!



The ship in the first act of *Tristan* as mounted at the Festspielhaus. Note the simplicity of the setting and the absence of elaborate decorative effects

Wagner wants the flower-maidens to rush in from all sides" clad in light, veil-like garments". Later, when the first group of maidens, and then the second, disappear to complete their attire, they return "in flower-attire, appearing like the flowers themselves". But certainly not in a 1946 head-gear that looks as if it had been picked up at one of those "hat bars" in a bargain-basement! Kundry in the second act should be of youthful and breathless beauty, in fantastic, almost Arabian style dress, not the kind of modern evening gown we have been seeing everywhere these past years.

Wagner himself chose the green-grey color of the Knights' costumes, and the warm, rich red for their capes, as well as the matching headdress for the first act. He, himself, designed them, and as the drawing still exists, it should be easy to copy. In the last act we have the knights in full armor, wearing long steel-mesh-shirts, helmets, their red capes, and, of course, swords! It was distressing the other day to hear Amfortas call for their swords to kill him and the entire assembly of knights not only being without their armor, but without swords.

A Tip on the Dove

Another tip from Bayreuth might interest the stage director. After having used stuffed doves for the last act for generations but always finding that the poor animal resembled a large sparrow more than a dove, we finally had one made of a white glass-mixture. We decided that the wings should have the span of those of a duckling, in order to look real and properly proportioned to the spectator.

Another word about "tradition". I find the public indifferent to almost all sins of omission, whether musical, interpretative or scenic crimes are committed, but howls of protest rise every time one of those wrong habit-forming traditions is challenged. Such an issue is made of Amfortas' beard. Spectators don't seem to care what kind of Amfortas they get, as long as he sticks to his beard. This is not only rather childish but very stupid. The logical conclusion is that *Tristan*, Siegfried and all the other heroes should have long beards, because long beards were fashionable at the time of the first performances of the music-dramas and nobody dreamed of cutting them off for the stage. We should also have Elisabeth wear a hoop-skirt, because at the time of the first Bayreuth Tannhäuser no self-respecting woman would be caught without a hoop-skirt, on or off-stage. Poor Kundry should be squeezed into an 1882 corset to look as wasp-waisted as Materna in her photograph as Kundry! If Bayreuth could exist with a beardless Amfortas as long as this writer has lived, I do not know why he should arouse such storms of protest in New York. There are worse things to criticize!

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MISS JONAS RATED AS A GREAT PIANIST

Scores Tremendous Hit With Ability to Make Instrument Sing at Carnegie Hall

By OLIN DOWNES

This musical observer entered Carnegie Hall yesterday afternoon as Maryla Jonas, Polish pianist, was playing Bach's D. major Toccata. He came to the immediate conclusion that he was listening to a poet and master of her instrument. Nor was this impression changed or weakened in the seven compositions that she played. He had not heard Miss Jonas before, although she had made an unheralded American debut in this city the twenty-fifth of last month, but, on the basis of yesterday's experience, he believes that she has few equals as an interpreter among the leading pianists of today.

It is perhaps not without significance that this impression was not caused by some heavenly storming climax or feat of velvety listening to one of the most intimate pages of Bach's piano music, as passage comparable to the recitative of the "Chromatic Fantasy" in its subdued colors and self-communings. And the piano spoke, in a way that with a whisper of tone commanded and held the attention in the spaces of Carnegie Hall. The fugue that follows and ends the piece supplied completely contrasting effects, in the bold announcement of the subject, the clearness, and energy, and power of its development. No wonder the audience approved.

As much, and as indisputable mastery, wholly in another vein, was displayed in the playing of that Schubert song without words—the Third Impromptu in G major. It was adorably sung, rather than played, without sentimentality, or dragging the pace, yet freely, with truest feeling and tonal charm. For Miss Jonas caught the truth of Schubert's naïveté and emotion. We think that the composer would have sat him down as simply as that.

This, too, was significant: the complete distinction between the lyricism of Schubert and the lyricism of Chopin. There are pianists, by nature sympathetic to the Schubert style, but wholly at sea in the more complex psychology and far greater sophistication of Chopin. Or vice versa. Miss Jonas understood the two composers equally well, played them with equal understanding, divination, and taste. Never exaggerating, she proved that she has the secret, not shared by many, of Chopin's "rubato." She caught with intuition each fluctuation of color, tempo, and mood, so subtly and changeably present in the Polish genius' art. And Miss Jonas understands Chopin's use of the pedal, wholly different from Schubert's, or for that matter, anyone else. The shimmer of the harmonics, the haunting and half concealed, was something to remember. The three Mazurkas, op. 68, No. 4; op. 30, No. 4; op. 30, No. 2; the posthumous Nocturne in C-sharp minor, and the seldom-heard rondo in E-flat major, all were triumphs of feeling and style. What Miss Jonas does with the greater Chopin of Ballades, Polonaises, Scherzi, Sonatas, Barcarolle and other pieces, is not known to this commentator. But when she plays them he will go with high anticipation to hear her and he does not expect to be disappointed. There is not only room for such a pianist in the front ranks of her profession; there is need of her there.

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